

# THE LONDON LITERARY GAZETTE, AND Journal of Belles Lettres, Arts, Sciences, etc.

This Journal is supplied Weekly, or Monthly, by the principal Booksellers and Newsmen throughout the Kingdom: but to those who may desire its immediate transmission, by post, we beg to recommend the LITERARY GAZETTE, printed on stamped paper, price One Shilling.

No. 217.

SATURDAY, MARCH 17, 1821.

PRICE 8d.

## REVIEW OF NEW BOOKS.

*A Vision of Judgment.* By R. Southey.  
London, 1821, 4to. pp. 79.

Notwithstanding the names of Messrs. Longman and Company, on the title page of this work, we can with difficulty be persuaded that it is not a hoax on the Poet Laureate. That Mr. Southey should have written, and, still more, that he should have consented to publish such a mass of absurdity, are hardly within the bounds of human belief. Yet the evidence of the fact is so irresistible, that we fear we must admit this volume to be certainly the production of his hand, and an extraordinary instance of the extent of delusion to which genius may be betrayed by self-love. Mr. Southey has indeed indulged in a *Vision*, but in the *Judgment* part of the matter he has been lamentably deficient; as the public judgment on his performance must inevitably and painfully convince him. The sin of Wat Tyler \* was nothing to this.

We do not so much complain of the phantasy of endeavouring to torture hexameters into the form of English versification, and trying to persuade the world that such a line as—

Otherwhere else, be sure, his doom had now  
been appointed—(p. 31.)

is as sweet poetry as the dulcet lyric,

When all shall praise, and every lay  
Devote a wreath to thee—

That day, for come it will, that day  
Shall I lament to see.

But what we do dislike exceedingly, is the trash which, even granting him his own medium, Mr. Southey has got together in this *Vision*. Were his name no high, (and few more deservedly high in poetry,) we should spare ourselves

\* It is worth remarking, as a curious coincidence in the lives of two Laureates, that when Dryden had injured his republican and puritan principles, and espoused the royal cause, a scoundrel, under particular and personal obligations to the poet, surreptitiously obtained and printed a poem of his, the *Elegy on the Demise of Cromwell*, advocating very strenuously the principles he had discarded; and this too, immediately on the alteration of his opinions. Precisely the same trick was played off upon Mr. Southey, in the piracy of his *Wat Tyler*, by one whom, if report says truly, he had befriended in the most generous manner.

the unpleasant task of expressing our opinions upon the subject; but precedent in such a quarter is dangerous; and in the hope of crushing it in the bud, we must plainly say, that we have no words to describe the mixture of pity, contempt, and disapprobation, with which the perusal of this piece has filled us.

The poem (if we must call it so) sets out with the description of a *Trance*, in which the writer supposes himself to be. As it is one of the least obnoxious parts, and will serve as an example of the style: we quote the opening:—

'Twas at that sober hour when the light of day is  
receding,  
And from surrounding things the hues wherewith  
day has adorn'd them

Fade, like the hopes of youth, till the beauty of  
earth is departed:

Pensive, though not in thought, I stood at the  
window, beholding  
Mountain and lake and vale; the valley disrob-  
ed of its verdure;

Derwent retaining yet from eve a glassy reflection  
Where his expanded breast, then still and smooth  
as a mirror,

Under the woods reposed; the hills that, calm  
and majestic,

Lifted their heads in the silent sky, from far  
Glanc'd o'er

Bleacrag, and Maidenmawr, to Grizedal and  
westernmost Withop.

Dark and distinct they rose. The clouds had  
gather'd above them

High in the middle air, huge, purple, pillow-  
masses,

While in the west beyond was the last pale tint  
of the twilight;

Green as a stream in the glen whose pure and  
chrysolite waters

Flow o'er a schistous bed, and serene as the age  
of the righteous.

Earth was hushed and still; all motion and sound  
were suspended:

Neither man was heard, bird, beast, nor hum-  
ming of insect,

Only the voice of the Greta, heard only when all  
is in stillness.

Pensive I stood and alone, the hour and the  
scene had subdued me,

And as I gazed in the west, where Infinity seem'd  
to be open,

Yearn'd to be free from time, and felt that this  
life is a thralldom.

It is only in such lines as these, that one can make half a dozen of mountains with jaw-breaking names dance musically; and in such alone, can the affected phraseology about chrysolite waters and schistous beds, or the repetitions of "heard," "only," "heard only," as the Greta is, be used without giving greater offence to the ear and understanding, than they do where all is equally disagreeable.

The author's trance, however, continues: the bell sends forth its note, like a turnpike man, "toll, toll, through the silence of evening;" and this ludicrous description is rendered more offensive by being prelude to mentioning the death of our late revered sovereign.

\* For this was the day when the herald  
Breaking his wand should proclaim, that George  
our King was departed.

Thou art released! I cried: thy soul is deliver'd  
from bondage!

Thou who hast lain so long in mental and visual  
darkness,

Thou art in yonder heaven! thy place is in light  
and in glory.

This rather beautiful touch is followed by whole pages of almost unredeemed absurdity. A startling voice answers the apostrophe, and the writer feels a *stroke* as of lightning, the *seizure* of which stroke is so sudden, that he knows not whether it came from without or within; but if the latter, most philosophically conjectures that it might proceed from his brain, having in "that strong flash expended all its electric stores;" like a Leyden jar. The effect of this *shocking* occurrence is described in a mingled strain of poetical imagining and ridiculous thoughts. The following are the best lines—

Of strength and of thought it bereft me;  
Hearing, and sight, and sense, were gone; and  
when I awaken'd,

'Twas from a dream of death, in silence and ut-  
termost darkness;

Knowing not where or how, nor if I was rapt  
in the body,

Nor if entranced, or dead. But all around me  
was blackness,

Utterly blank and void, as if this ample creation  
Had been blotted out, and I were alone in the  
chaos.

The second part is entitled *The Vault*, and gives an account of the place of royal sepulture; far too minute, and deformed by conceptions, the irrationality of which is not compensated by any poetical quality. For example; the air is more remarkable than any new gas which modern chemistry has detected,—since as the author says, it "infuses strength while I breathe it in, and a sense of life, and a stillness"; and very properly does he add, "these paradisaical breathings, not of Earth are they." And then comes the result of transpiring such ether; for it makes Mr. Southey jumble together a belief in the beatified Virgin, and in Amphion and Orpheus, with the wild beasts dancing to their melodies!

The third division is *The Awakening* of the deceased monarch: but our human feelings are too much affected by the bare idea, to allow us to dwell on the gross folly

with which it is treated—the soul of the Dead asking and telling the *news* to the spirit of Paracelsus!!

The fourth, is ‘*The Gate of Heaven*,’ which, if pedagogical words were essential to genuine poetry, would be admirably described. *Ex. gr.*

Eminent on a hill, there stood the Celestial City;

Beaming afar it shone; its towers and cupolas rising

High in the air serene, with the brightness of gold in the furnace,

Where on their breadth the splendour lay intense and quiescent:

Part with a fiercer glow, and a short quick tremulous motion,

Like the burning pyropus; and turrets and pinacles sparkled,

Playing in jets of light, with a diamond-like glory coruscant.

O’er the adamantine gates an Angel stood on the summit. Ho! he exclaim’d, King Georg of England cometh to judgment! hear Heaven! Ye Angels hear! Souls of the good and the wicked whom it concerns, attend! Thou, hell, bring forth his accusers! As the sonorous summons was utter’d, the winds, who were waiting, bore it abroad thro’ heaven; and hell, in her nethermost caverns, heard, and obey’d in dismay.

We are inclined to think that all serious people will agree with us, that this is really carrying licence too far. Like many other passages, (while we grant that no evil was meant) it approaches so near the edge of burlesque profanation, if not of blasphemy, that we must say, the impression upon our mind is of a very unpleasant character. But this is more especially the case when we arrive at the next division, ‘*The Accusers*,’ wherein Wilkes and Junius are selected by the Devil from among the Damned, to bring charges against the life of the king. There follows a detailed report of this strange prosecution, than which no poet, in straw and chains, ever wrote with chalk on Bedlam’s walls aught more preposterous. Wilkes, who retains his squint (‘the east of his eye, oblique,’ p. 18.) is but a poor attorney general to Satan, for he has not one word to say; and the solicitor general, Junius, who has ‘a vizor of iron rivetted round his head,’ finds it equally inconvenient to *open his case*, under such circumstances. Thus disappointed (as many rulers have been in their law officers), the archfiend takes instant vengeance on them; and we quote Mr. Southey, to show how official personages are dismissed in the other world.

Caitiffs, are ye dumb? cried the multifaced demon in anger; think ye then by shame to shorten the term of your penance? Back to your penal dens!—And with horrible grasp gigantic seizing the guilty pair, he swung them aloft, and in vengeance hurl’d them all abroad, far into the sulphurous darkness. Sons of faction, be warned! And ye, ye slanderers! learn ye justice, and bear in mind that after death there is judgment. Whirling, away they flew. Nor long himself did he tarry, ere from the ground where he stood, caught up by a vehement whirlwind, he too was hurried away; and the blast with lightning and thunder vollying aright and

aleft amid the accumulate blackness, scattered its inmates accurst, and beyond the limits of ether drove the hircine host obscene: they howling and groaning fell precipitate, down to their dolorous place of endurance. Then was the region clear; the arrowy flashes which redder’d thro’ the foul thick throng, like sheeted argentry floating now o’er the blue serene, diffused an innocuous splendour, in the infinite dying away. The roll of the thunder ceased, and all sounds were hush’d, till again from the gate adamantine was the voice of the Angel heard thro’ the silence of heaven.

We doubt whether, quoting such stuff as this, we are excusable in treating it lightly. It is a grave offence against moral feeling, and should perhaps, more properly, be visited with indignant rebuke. But we have already declared that we acquit the author of bad intentions, and therefore the test of ridicule may be permitted to the assay of his bad taste. The sixth division is headed ‘*The Absolvers*,’ and in a similar strain, it relates the absolution of the Spirit, and a long conversation between it and Washington, in which the American war is placed in its true light.

We feel it very irksome to go on with our ungrateful task:—

The 7th division of the Vision is devoted to ‘*The Beatification*,’ but blessed are they who never read it! for in sad sincerity, it seems to us to be but a short remove from blasphemy. The Soul declares its rectitude upon earth.

Well done, good and faithful servant! then said a voice from the brightness, enter thou into the joy of thy Lord.—The ministring spirits clapt their pennons *therewith*, and from that whole army of angels songs of thanksgiving and joy resounded, and loud hallelujahs; while on the wings of winds uprais’d, the pavilion of splendour where inscrutable light enveloped the Holy of Holies, moved, and was borne away, thro’ the empyrean ascending. Beautiful then on its hill appeared the Celestial City, softened, like evening suns, to a mild and bearable lustre.

The rest is a parody on the Psalmist, as other parts are on Milton, Dante, Ossian, and Klopstock. The eighth division is ‘*The Sovereigns*,’ and describes Queen Elizabeth, Charles the First, and William the Third, in heaven—the Stuarts and the Stuart haters! heaven, like the grave, it seems, knows no distinctions. The Black Prince too is there, and Cœur de Lion: nothing is said of the other Richard, Crook-back, so that we fear we ‘must seek for him’ the other place; especially as we learn from two very sweet, though mysterious lines, respecting the first of the name, that his

“Leonine heart was with virtues humaner ennobled,  
Otherwise else, be sure, his doom had now been appointed.”

The force of folly can hardly go beyond this and suppose it to be sublime poetry: but the ninth division introduces us to ‘*The Elder Worthies*,’ seen in the ‘land of the leal.’ These were, Bede, Friar Bacon, Wickliff, Chaucer, Cramer, Cecil, Shakespeare, Spenser, Milton, Taylor, (not the water poet, but the Bishop,) the Duke of Marl-

borough, Newton, and Berkeley. A sort of phantasmagoria, resembling the shadows in Macbeth, passes these worthies in review before us. The author tells us that, in his youth “he drank at the undefiled well of Chaucer, and was strengthened;” but he has muddled the water most abominably in his mature age. He styles Spenser his dear master, and closes the account with a turgid pleonasm.

Book, or part the tenth, is given to later personages, ‘*The Worthies of the Georgian Age*,’ and never surely was such an incoherent medley invented by a sound mind.

Conspicuous among them Wolfe was seen: and the seaman who fell on the shores of Ophyllee, leaving a lasting name, to humanity dear as to science: and the mighty musician of Germany, ours by adoption, who beheld in the King his munificent pupil and patron. Reynolds, with whom began that school of art which hath equal’d richest Italy’s works, and the masterly labours of Belgium, came in that famous array: and Hogarth, who followed no master, nor by pupil shall e’er be approach’d, alone in his greatness.

Hogarth himself could not have drawn a more ludicrous caricature: and to make it stronger, to the above are added Wesley the methodist, (why not Southcote?) and Mansfield the judge, (why not Thurlow?) and Burke the orator, (why not Sheridan?) and Hastings the nabob, (why not Clive?) and Cowper the poet, (why not Churchill?) and Nelson the sailor, (why not his boatswain?) but we have no right to chuse for Mr. Southey’s heaven!

The next class with which he peoples the realms of bliss, are (division eleven) ‘*The Young Spirits*,’ ‘some he beheld there, whom should he pretermitt, his heart might rightly upbraid him;’ and he tries to puzzle us with a riddle, or perhaps a bull on the occasion, for he says

“Some what apart they came in fellowship gathered together,  
As in goodly array they followed.”

This strangely assorted crowd, which *apart together came and followed*, consisted of all the followers of Nelson, and ‘the Wellesley,’ slain ‘in undistinguishing battle:’ also of such as would have been, had they lived, statesmen like Cecil, orators like Canning, chemists like Davy, and painters like Haydon and Allston—(this is an ingenious device for getting a little of the flattery of this world into a tale of the next). But the list of young spirits is not yet concluded: there were ‘the youths, whom the muses marked for themselves at birth;’ (ruddled them, we fancy), to wit Chatterton, whose birth-place being also Mr. Southey’s, puts him in mind of an invocation to Bristol,—Bristol in Heaven!!! which he accordingly lets out in as full a measure of folly, egotism, and the grave burlesque, as verses of fifteen feet long will admit: *Ecce signum*; we quote six of them.

Bristol! my birth-place dear. What though I have chosen a dwelling far away, and my grave shall not be found by the stranger under thy sacred care, nathless in love and in duty still am I bound to thee, and by many a deep recol-



lection! city of elder days, I know how largely I owe thee; not least for the hope and the strength that I gather'd in boyhood.

Half a dozen hardly known bards wind up this stave, and then thank heaven! we come to the twelfth and last, which is allotted to "*The Meeting*," of the relatives of departed royalty in that place, where there is neither sorrow nor parting. Were this portion of the work as inconsistent and absurd as the rest, the sacred delicacy of the theme would restrain us from entering upon it. But it really possesses great pathos and beauty; and we willingly end our unwilling labour by quoting it\*.

Lift up your heads, ye gates; and ye everlasting portals, be ye lift up! Behold the splendent train of the worthies halt; and with quicker pace a happy company issues forth from the gate of bliss: the parents, the children, and consort, come to welcome in heaven the son, the father, and husband! hour of perfect joy that overpays all earthly affliction; yea, and the thought whereof supporteth the soul in its anguish!

There came England's blossom of hope,—the beautiful Princess; she in whose wedded bliss all hearts rejoiced, and whose death-bell, heard from tower to tower thro' the islands, carried a sorrow, felt by all like a private grief, which, sleeping or waking, will not be shaken away; but possesses the soul and disturbs it. There was our late-lost Queen, the nation's example of virtue; in whose presence vice was not seen, nor the face of dishonour, pure in heart, and spotless in life, and secret in bounty, Queen, and mother, and wife unreprieved.—The gentle Amelia stretch'd her arms to her father there, in tenderness shedding tears, such as Angels weep. That hand was toward him extended whose late pressure he could not bear, when merciful Nature, as o'er her dying bed he bent in severest anguish, laid on his senses a weight, and suspended the sorrow for ever. He hath recover'd her now: all, all that was lost is restored him!—hour of perfect bliss that overpays all earthly affliction! they are met where change is not known, nor sorrow, nor parting. Death is subdued, and the grave, which conquers all, hath been conquer'd.

In the end, the author starts from his dream; but is still inclined to add notes to it which occupy some thirty quarto pages. They are quite worthy of the *poetry* which occasions them. The first, for instance, illustrates the lines,  
From surrounding things the hues with which  
day has adorn'd them  
Fade, like the hopes of youth.

And it is ludicrously observed, '*This effect of twilight, (videlicet, an effect of hues fading like the hopes of youth)*' and in the very scene described, has been lately represented by Mr. William Westall, in one of his views of the Lakes, &c. Now with all respect and admiration for Mr. W. Westall's great talents, (and we entertain both in a high degree,) we question the powers of his pencil to represent any thing like what Mr. Southey affirms. The next note is of four long and needless pages, extract and trans-

\* In all our quotations, after the first three or four, which we have printed in lines to show the measure, we have abandoned that unnecessary semblance of versification.

lation from St. Pierre, to prove that other eyes as well as the writer's, have seen green tints in twilight! The rest are *idem genus omne*. Two of them however are worth copying, for the anecdote they contain.

The wise and dignified manner in which the late king received the first minister from the United States of America is well known. It is not so generally known that anxiety and sleeplessness, during the American war, are believed by those persons who had the best opportunity for forming an opinion upon the subject, to have laid the foundation of that malady by which the king was afflicted during the latter years of his life.

In one of his few intervals of sanity, after the death of his beloved daughter, the late king gave orders, that a monument should be erected to the memory of one of her attendants, in St. George's Chapel, with the following inscription:

#### KING GEORGE III.

caused to be interred near this place

the body of MARY GASCOIGNE,

Servant to the Princess AMELIA;

and this stone

to be inscribed in testimony of his grateful

sense

of the faithful services and attachment

of an amiable Young Woman to his beloved

Daughter,

whom she survived only three months.

She died 19th of February 1811.

This may probably be considered as the last act of his life;—a very affecting one it is, and worthy of remembrance. Such a monument is more honourable to the king, by whom it was set up, than if he had erected a pyramid.

Last of all come specimens of Sir Philip Sidney's hexameters; the said Sir Philip having, it seems, failed in 'the attempt to naturalize this fine measure,' which, therefore, Mr. Southey has undertaken to accomplish. It is very fortunate that he has tried it before the parliamentary proceedings respecting an equalization of *weights and measures* are in a tangible shape, 'otherwise else, be sure, his doom would now be appointed' for a statuteable, as well as for a poetical offence. No committee of the House of Commons could ever bring his hexameters within any standard, and we are positive that his Bristol apostrophes could by no means be brought to square with Winchester measure. We have seen, indeed, learned tables (not unlike the Laputan scheme for literary composition), in which alphabetical letters were disposed in six squares, each containing from 30 to 100 squares; and by taking letters from which in a certain order, more than 300,000 capital latin hexameters could be produced; though whether Mr. Southey has improved on this method, or invented another, we cannot say. All that he has told us of his secret is, in a dedication to the king, that his 'experiment may be considered hereafter, as of some importance in English poetry:—but there is not a man in the king's dominions, who will laugh more heartily at this idea than the king himself; for, however his Laureate may err, there is not elsewhere a finer feeling to detect the extravagance of his conceptions, nor a sounder mind to observe the perversion of his judgment, nor a purer

taste to revolt at the absurdities of his innovations.

We have little more to add. With unfeigned regret we have felt ourselves, in justice, compelled to criticise the *Vision of Judgment*, in the tone we have used. We do not say that ridicule is the test of truth, and we too highly admire the great and versatile talents of the author, to desire to speak of him otherwise than as his estimable character in society, and his splendid endowments in literature demand. But there is a point beyond which forbearance cannot be carried in impartial Reviewing;—and as the author has far exceeded the boundaries of sense and reason in his production, we must be pardoned for a little exceeding the usually moderate scale of reprehension in our report.

#### MEMOIR OF MRS. FRY.

(From Madame Adèle De Thon's History of the Quakers.)

[In our Numbers 214, 215, we translated and abridged from this publication an account of the Society of Friends: it is not, we think, less interesting to see how a foreign visitant speaks of a British female most deservedly famed in the annals of *humanity*.]

Elizabeth Gurney, (now Mrs. Fry), the third daughter of Mr. John Gurney of Earham Hall, in the County of Norfolk, was born in 1780; she had the misfortune to lose her mother when very young, and was thus, at an early age, in some measure abandoned to her own guidance. Her father, though a member of the Society of Friends, was by no means strict, and suffered his children to enjoy greater freedom, than is usually permitted among individuals of that sect. Elizabeth Gurney was accustomed to mix much with society, and she enjoyed all the advantages of birth, fortune, and education: she was about seventeen years of age, when she first visited London; was anxious to see every thing, and having participated for a period in all the gay amusements of the capital, she returned to Norfolk. A short time after her return, some members of the society, (as is customary among the Friends) came to Earham to make a *family visit*. This suddenly wrought a transformation in the habits of the whole family: all became more serious, and seemed to feel the influence of the holy visit; Elizabeth, in particular, was deeply penetrated by the evangelical lectures which she heard. In a mind like hers, a religious impression was not likely to be transitory; too pious, and too well informed, to confine herself to useless forms of devotion, she proved her faith by her labours, and soon prevailed on her father to convert one of the apartments of Earham Hall into a school-room. Here she daily received four and twenty poor children, to whom she read and explained the bible. She assumed the simple garb of the Quakers, and renounced all kinds of amusement. In 1800, she married Mr. Fry, whose generous and amiable character fully justified her choice. Far from opposing her benevolent labours, he facilitates them, and affords her ample means of relieving the unfortunate by annu-

ally placing at her disposal a considerable sum, which she applies entirely to the benefit of the poor. Mrs. Fry's life is devoted to acts of virtue, and her time is almost wholly occupied in charitable missions. She makes no distinction; the unfortunate are brothers, whatever be their country or religion; sorrow is everywhere the same, and benevolence should be universal. Mrs. Fry is at once a physician to the body and the soul; she comforts and feeds the poor, and supplies them with clothes and with bibles; and thus she explains and teaches the gospel. She even administers succour to criminals: she regards vice merely as a disease, and never withholds assistance from the sick.

Mrs. Fry, on being informed of the deplorable state of the female prisoners in Newgate, resolved to relieve them. She applied to the governor for leave of admittance; he replied, that she would incur the greatest risk in visiting that abode of iniquity and disorder, which he himself scarcely dared to enter: he observed, that the language she must hear, would inevitably disgust her, and made use of every argument to prevail on her to relinquish her intention. Mrs. Fry said she was fully aware of the danger to which she exposed herself; and repeated her solicitations for permission to enter the prison. The governor advised her not to carry in with her either her purse or her watch, and Mrs. Fry replied:—"I thank you; I am not afraid, I don't think I shall lose anything." She was shown into an apartment of the prison, which contained about one hundred and sixty women: those who were condemned, and those who had not been tried, were all suffered to associate together. The children who were brought up in this school of vice, and who never spoke without uttering an oath, added to the horror of the picture. The prisoners eat, cooked their victuals, and slept, all in the same room; it might have been truly said, that Newgate prison resembled a den of savages. Mrs. Fry was not discouraged; the grace of God is infinite; the true christian never despairs. In spite of a very delicate state of health, she persevered in her pious design. The women listened to her, and gazed on her with amazement; the pure and tranquil expression of her beautiful countenance speedily softened their ferocity. It has been remarked, that if virtue could be rendered visible, it would be impossible to resist its influence; and thus may be explained the extraordinary ascendancy which Mrs. Fry exercises over all whom she approaches. Virtue has indeed become visible, and has assumed the form of this benevolent lady, who is the guide and consolation of her fellow creatures. Mrs. Fry addressed herself to the prisoners, "you seem unhappy," said she; "you are in want of clothes; would you not be pleased if some one came to relieve your misery?" "Certainly," replied they; "but nobody cares for us, and where can we expect to find a friend?" "I am come with a wish to serve you," (resumed Elizabeth Fry,) and I think, if you second my endeavours, I may be of use to you." She addressed to them the language of peace, and afforded them a

glimmering of hope; she spoke not of their crimes; the minister of an all-merciful God, she came there to comfort and to pray, and not to judge and condemn. When she was about to depart, the women thronged round her, as if to detain her; "You will never come again," said they; but she, who never broke her word, promised to return. She soon paid a second visit to this loathsome gaol, where she intended to pass the whole day; the doors were closed upon her, and she was left alone with the prisoners. "You cannot suppose," said she, addressing them, "that I have come here without being commissioned: this book, (she held a bible in her hand,) which has been the guide of my life, has led me to you; it directed me to visit the prisoners, and to take pity on the poor and the afflicted; I am willing to do all that lies in my power, but my efforts will be vain, unless met and aided by you. She asked whether they would not like to hear her read a few passages from the book. They replied they would. Mrs. Fry selected the parable of the Lord of the vineyard (St. Matthew, chap. 20); and when she came to the man who was hired at the eleventh hour, she said, "now the eleventh hour strikes for you; the greater part of your lives has been lost, but Christ is come to save sinners!" Some asked, who Christ was! others said, that he had not come for them; that the time was passed, and that they could not be saved. Mrs. Fry replied, that Christ had suffered, that he had been poor, and that he had come to save the poor and afflicted in particular.

Mrs. Fry obtained permission to assemble the children in a school established within the prison, for the purpose of promoting their religious instruction. The female prisoners, in spite of their profligate and vicious habits, joyfully embraced the opportunity of ameliorating the condition of their children. Much was already effected, by restoring these women to the first sentiment of nature; namely, maternal affection.

A woman, demominated the *Matron*, was entrusted with the control of the prisoners, under the superintendence of the ladies of the Society of Friends, composing the Newgate Committee.

Mrs. Fry, having drawn up a set of rules of conduct for the prisoners, a day was fixed, and the Lord Mayor and one of the Aldermen being present, she read aloud the articles, and asked the prisoners whether they were willing to adopt them; they were directed to raise their hands as a sign of approval. Mrs. Fry's constitution was received unanimously; so sincere were the sentiments of respect and confidence she had inspired.

Thanks to her perseverance, and the years she has devoted to her pious undertaking, a total change has been effected in Newgate prison; the influence of virtue has softened the horror of vice, and Newgate has become the asylum of repentance.

Fridays\* are the public days on which strangers are permitted to visit the gaol, where Mrs. Fry reads and explains passages

of the bible to the prisoners. Her voice is extremely beautiful; its pure clear tones are admirably calculated to plead the cause of virtue.

The late Queen expressed a wish to see Mrs. Fry, and in the most flattering terms testified the admiration she felt for her conduct. The thanks of the city of London were voted to her; and in short, there is not an Englishman who does not bless her name.

But it may justly be asked, in what country except England, would a woman, and particularly a woman not professing the established religion, have been suffered to interfere with prisons, and prescribe laws to prisoners. In any other country, personal interests and party animosity would have opposed the great results of persevering virtue. In this age of revolution and demoralization, it is a gratifying task to extol the noble independence of a nation, which, secure in the strength of its laws and morality, may venture to award the distinctions due to merit, without being withheld by prejudice.

Mrs. Fry, who is as useful among the members of her own sect as she has been in Newgate, exercises, in her evangelic mission, that charitable indulgence which arises from sincere piety and a pure conscience. Her eloquence penetrates the soul; no one can hear her without becoming more virtuous, or at least without feeling convinced that he may become so: she is not feared, but loved; and she is herself the example of what she preaches. How many affecting anecdotes might I relate! But here I shall close this notice, happy in reflecting that Mrs. Fry is still young, and that in all probability she may yet live long, for the happiness of her family, her friends, and the poor.

[It is with sentiments almost of pride, at belonging to the same country with such a woman, that we insert this affecting testimony to the excellence of Mrs. Fry. She is a great example of what is good; and the only lesson we wish to draw from a tribute above all eulogy, for it merely states what she has done, is to inculcate the maxim of doing likewise, even in the slightest degree. Few individuals may attain the imperishable glory of this truly illustrious individual; but if many were to follow her example, were it only in endeavouring to execute the kindlier dictates, rather than the evil passions of nature—what a blessed change would it make in this world!—Ed.]

#### SPANISH LITERATURE.

*History of the Domination of the Arabs in Spain, drawn from Arabic Manuscripts and Memoirs.* By Doctor D. Jose Antonio Conde, Member of the Spanish Academy, &c. &c.

One of the celebrated epochs in the history of Spain is that in which it was governed by the Arabs. The attention is now excited by the singular character of that proud and haughty nation, equally distinguished and energetic in its virtues and its vices; now by the influence which its foreign opinions and customs may have exercised during its long abode of above eight centuries in our peninsula; lastly, by the exertions of valor and perseverance with which our ancestors strug-

\* Thursdays, we believe.—Ed.



gled many years, till they happily regained their independence.

It was the more necessary to clear up this part of our history, as we have hitherto only known some particulars, ill authenticated in the scanty relations of our historians, written for the most part in an uncandid, or even hostile spirit; and sound criticism demands that we should hear with impartiality the relations of both parties.

The learned are fully aware of the defects and scantiness of the information of our ancient chronicles; the rudeness and barbarism of the Compostellan, Complutensian, and Toledan annals; the obscurity and poorness of the history of the celebrated Archbishop D. Rodrigo; the fables of the general chronicles, and of the particular ones as that known by the name of the Moor Rasis, and the apocryphal one of Miguel de Luna; and the errors and equivocations of the foreign writers, Cardonne, Deguignes, and Murphy. This is not the place to shew the truth of these assertions, which will be proved in the very learned preface to the work which we have the pleasure of announcing.

To supply this defect in our histories, in what relates to the times and affairs of the Arabs in Spain, it was necessary to recur to the treasures of Arabian literature, and to make a critical study of its writers: to do which no one has till now attempted.

The learned D. Jose Antonio Conde, whose name stands as high among foreigners as among ourselves, and whose premature death is a misfortune to our literature; proposed to accomplish this object, by employing in the composition of his work much study and labour, and the great treasure of his knowledge both in history and in the oriental languages. His intention was, that the history of the Arabs in Spain might be read, as they left it written in various books and memoirs, which we have remaining from them. For this purpose he made use of the most valuable MSS. both historical and geographical, in the public library at Madrid, and in that of the Escorial; extracted from them whatever they contained relative to Spain; and comparing their relations, he arranged chronologically the series of those memoirs, and formed the connected narrative of the events as they are related by the Arabic writers, without adding any reflections or circumstances to what they offer, and almost always translating with precision their very words.

Making use at the same time of the Arabian biographies, which are extremely curious, he has, without interrupting the narrative of events, skillfully introduced the memoirs of persons distinguished among the Arabs in letters, arms, and in virtue, their writers being very exact and diffuse on these subjects.

As they have no history of merit that is not interspersed with verses, in greater or less profusion, D. Jose Conde would not deprive his history of this ornament in the Arabic taste, as he expresses it; he has therefore very happily introduced translations of some poems, almost always with reference to the historical events. Thus at the same

time that he makes us acquainted with the customs of that ingenious nation, he shews the manner and style in which their writers recorded the events of their history.

There are in this history many data and notices, concerning the ancient geography of Spain; many places being mentioned, of which some no longer exist, and others offer but traces of what they once were. For this reason the author has very judiciously retained the names of the cities and places as the Arabs wrote them, since by this means we may verify the origin of the names which they now bear, and sometimes that of those which they bore formerly.

This being a compilation from Arabic writings and memoirs, the author wished to conform entirely to the taste and character of the originals; thus forming a work no less commendable in its plan, than agreeable for its novelty. We shall abstain from praising the execution of a thought so new in every respect, since the name of the author is sufficient to recommend his work; and speak of the method and order he has observed, dividing his history into four parts.

In the first he commences with a brief view of the state of the Arabic nation at the time of its first expeditions, and of its invasions in Africa. He then proceeds to relate the entrance of the Arabs into Spain, the government of the emirs and leaders of the conquest, their policy, and the conditions which they imposed on the conquered; the dissensions between these leaders: their removals, and all the important events during the time that Spain was subject to the caliphs of Damascus; and he gives an idea of the characters and actions of these first Arabic sovereigns of Spain. This epoch extends from the year 92 to 131 of the Hegira, or from 710 to 748 of our era.

The second part treats of the establishment of the monarchy in Spain, independent of the oriental caliphs, by voluntary election of a powerful party of Arabs, in favor of the Beni Omegas; it relates the succession of all the princes of that powerful dynasty, the extension of its power in and out of Spain; its government and manners, opulence, arts, and civilization; till it terminated by the civil war in the year of the Hegira 422, (1030).

The third part details the consequences of the civil war, and the division of the state into various governments and independent monarchies; sometimes confederated together, sometimes divided by intestine struggles. It contains the series and succession of all the princes of each of these monarchies; the progressive extension of some states, and the decline and ruin of others. It relates the entrance of the Almoravide Moors of Africa, as auxiliaries against the Christians, and the sanguinary battles between the two nations: the cruelty and perfidy of those auxiliaries, and how their prince dethroned and carried prisoners to Africa, the Arab kings of Spain; and the people discontented with the despotic government of the African chiefs, excited an insurrection and new civil war; by favor of which events, the Almohades of Africa improved their advantages over the Almoravides; and the Christian princes of Spain at the same time extended their conquests, the power of the Africans being overthrown in consequence of the celebrated battle of the Navas. The third part concludes a little after that memorable event.

The fourth part contains the erection of the kingdom of Granada, where were collected the Arabs who would not live subject to the Spanish princes who had conquered the countries which they previously inhabited: it records the series of the princes of Beni Nazar; the transactions, both in peace and war, between themselves and against the Christians, and also against the Beni Merines of Africa, who were powerful at the time of that dynasty; their domestic quarrels, their alliances, and misfortunes; and, lastly, the ruin of that state in the ten years' war, which ended in the capitulation and surrender of the capital of Granada to the Catholic sovereigns, in the year 897 of the Hegira, or 1492 of our era.

Such is the summary of this history of the Arabs in Spain, which embraces the long period of above eight centuries; in which are related very important events, many of them either not at all, or but imperfectly known. It acquaints us with the policy of the conquerors; their manner of waging war; the compacts which they made; their religious tolerance, form of government, and legislation; the contributions and services, which they imposed; the mode of succession to the empire; declarations of future successors; solemn oaths of obedience; the division and attributes of the public authorities; the division of the country into provinces, &c.; the police of the communes; the charitable institutions, those for public instruction, and various civil and religious customs.

This work might have been published some time since, if the author would have contented himself with his own labour and diligence; but little satisfied with himself, he desired to perfect and enrich it more and more; and obtained many acquisitions, and copies of very important Arabic books. In the preface, he gives an account of all the MSS. which he had employed in the composition of his work, as a proof of his veracity, and to afford an opportunity of correcting, by reference to the originals, any error or imperfections which may have escaped him.

Soon after the printing of the work had been begun, the author died; having but just commenced a very useful task to illustrate it, which was, to form an index and explanation of all the Arabic terms which he had employed, and a comparative geographical view, shewing the division of the provinces of Spain, as it was when the Arabs invaded it, accompanied with a map of Arabic Spain. This addition, which was to be carried on during the printing of the work, is unfortunately but just commenced; and the work will therefore be destitute of this accompaniment till other learned men shall be encouraged to follow so good a guide in the road which he has opened.

The whole work will consist of three vo-

Jumes in quarto: the first, containing the first two divisions, and which is now published, consists of 660 pages; the two following will make about 450 to 480 pages each. The Arabic inscriptions collected by the author, and which were engraved at the time of his death, will be given in the third volume.—*From the Spanish.*

*Percy Anecdotes. The Bar. PART XVI.*

What! will the line stretch to the crack of doom? A better selection than this might have been made, of the brilliant anecdotes connected with forensic proceedings. We trust that our friends Sholto and Reuben, will not allow themselves to sink into mere prosing compilers. We can only give two examples, with any chance of success.

*"Slandering a Lawyer.*—In the reign of Queen Elizabeth, one Peter Palmer, of Lincoln's Inn, brought an action against a Barrister of the name of Boyer, for having, with the intention to injure him in his name and practice, said, 'Peter Palmer is a paltry lawyer, and hath as much law as a Jackanapes.' It was moved in arrest, that the words would not maintain an action, because they were not slanderous. Had Mr. Boyer said, 'Mr. Palmer had no more law than a Jackanapes,' it had been actionable, for then he had lessened the opinion of his learning; but the words were, 'he hath as much law as a Jackanapes,' which was no impeachment on his learning, for every man that hath more law than a Jackanapes, hath as much. *Sed non allocatur,* for the comparison is to be taken in the worst sense.

Judge Berkley says it has been adjudged, where a person said of a lawyer, 'that he had as much law as a monkey,' that the words were not actionable, because he had as much law; and more also; but if he had said 'he hath no more law than a monkey,' these words would have been actionable."

*"Returning a Fee.*—Some years ago, an unsuccessful candidate for the borough of Berwick upon Tweed, preferred a petition to the House of Commons, and retained an eminent counsel with a fee of fifty guineas. Just before the business was about to come before the house, the barrister, who had in the interval changed his political sentiments, declined to plead. The candidate immediately waited on his advocate, mildly expostulated and remonstrated, but all in vain; he would not by any means consent either to plead or return the money; adding, with a sneer of professional insolence, that the law was open, and he might have recourse to it, if he felt himself injured. 'No, no, sir,' replied the spirited client, 'I was weak enough to give you a fee, but I am not quite fool enough to go to law with you, as I perceive my whole fortune may be wasted in retaining fees alone, before I find one honest barrister to plead for me! I have therefore brought my advocate in my pocket!' Then taking out a brace of pistols, he offered one to the astonished counsellor; and protested that before he quitted the room, he would either have his money or satisfaction. The money was

accordingly returned; but for want of so able an advocate, the justice of his cause did not prevent his losing it."

*Peptic Precepts: pointing out agreeable and effectual Methods to prevent and relieve Indigestion, and to regulate and invigorate the Action of the Stomach and Bowels. By the Author of the Cook's Oracle. London. 1821. 18mo. pp. 48.*

Much has been said on the fitness of Reviewers for the various tasks which it falls to their lot to perform: one has not the soul of poetry, which capacitates for the consideration of verse; another has not that knowledge of the classics, which is necessary to make a competent judge of learned treatises; a third wants brains for scientific subjects; and a fourth is deficient in intelligence for travels, novels, lies, and other branches of polite literature; but surely every critic, whether scholar or ignoramus, who has lived to years of discretion, must be confessed to be able to deliver his opinion on such a work as the present. "*Peptic Precepts*" may be appreciated by every one whom indigestion has visited; and we feel confident that we, having been at a long continued feasting throughout the week, can concoct a very well digested article upon it. But even were we so stupid as to fail in this; our worthy and learned friend the author, Dr. Kitchiner, has done so much, that our mere laudum, and a few extracts from his book, would suffice to dispel all corporeal and mental ailments, and perform a most complete diodesis through the bodies and souls of our readers. So racy a production, we are sure, must invigorate the parenchymata of every one, facilitate the system, and prove a perfect eradicator of bile, vapours, epualtes, hysterics, hypochondriasm, and blue devils.

The style of the erudite cook's friend is so truly facetious, so replete with *gout*, that it would be no easy thing to quote him wrong in the way of example, and we might therefore adduce him by *sortes*, were we only desirous of giving a fair example of his merits; but it is our object to mingle the useful with the sweet in our dose; and we must consequently preserve a little order in our attempt to illustrate the peristaltic precepts, to prevent and relieve indigestion. In this design we beg to say from our erudite authority—

"To humour that desire for the marvellous, which is so universal in medical (as well as in other) matters, the makers of *Aperient Pills* generally select the most DRASTIC PURGATIVES, which operating considerably, in a dose of a few grains, excite admiration in the patient, and faith in their powers, in proportion, as a small dose, produces a great effect,—not considering, how irritating such materials must be, and consequently how injurious to a stomach in a state of debility, and perhaps deranged by indulging appetite beyond the bounds of moderation."

From this it appears to be very wrong to swallow what people call strong physic; and we find not only the subject with its

causes and effects, but also with its remedies, further elucidated in the following dicta.

"Indigestion will sometimes overtake the most experienced epicure;—when the gustatory nerves are in good humour, Hunger and Savory Viands will sometimes seduce the Tongue of a "*Grand Gourmand*" to betray the interest of his stomach, in spite of his brains.

"On such an unfortunate occasion, whether the intestinal commotion be excited by having eaten too much, or too strong food—he down—have your tea early after dinner—and drink it warm. This remark is a hint to help the invalid, whose digestion is so delicate, that it is sometimes disordered by a meal of the strictest temperance. If this does not produce effectual relief in a short time, and the anxiety, &c. about the stomach does not speedily abate, and the patient is far advanced in years, apply the "*Stomach Warmer*." This valuable companion to aged and gouty subjects, may be procured at No. 58, Haymarket."

We observe in the distinguished author, a rare attention to the interests of humanity. Too many writers, whose purpose seems to be answered, if they can make a display of their own talents, by chipping logic in support of their wide theories, leave us in the dark upon the most interesting particulars; but Dr. K. besides pointing out these with becoming minuteness, is sure to tell us in the very shop where we can best obtain the requisites for health and comfort. Stomach warmers, at 58 in the Haymarket; Ipecacuanha lozenges, at Savory and Moore's in Bond Street; and Opium, and all sorts of lozenges, at Smith's, in Fell Street; are recommended as specifics for sundry diseases; and no one is left in unhappy ignorance of the places where they are to be purchased. But *à propos des boites*.

"When a good fellow has been sacrificing rather too liberally at the shrine of the jolly God, the best remedy to help the stomach to get rid of its burthen, is to take for supper some gruel, (No. 572,) with half an ounce of butter, and a tea-spoonful of *Epsom Salt* in it; or two or three *peristaltic persuaders*, which some gastronomists take as a provocative to appetite, about an hour before dinner." What will our honest country readers, who take exercise for their provocatives, think of the metropolitan practice noticed in this extract? We cannot give them more information than our author, who states, that "A facetious observer of the inordinate degree in which some people will indulge their palate, to the gratification of which they sacrifice all their other senses, recommends such to have their soup seasoned with a tasteless purgative, as the food of insane persons is, and so prepare their bowels for the hard task they are going to give them." Well physicked soup for those who want to eat more than nature permits to be eaten with impunity! As we do not advise "affronting" the stomach, we would also dissuade from drugging the soup. But the Doctor has so noble a simile on this affair, that we must quote it. "The human frame may be compared to a watch, of which the



heart is the mainspring, the stomach the regulator, and what we put into it, the key by which the machine is wound up; according to the quantity, quality, and proper digestion of what we eat and drink, will be the pace of the pulse, and the action of the system in general: when we observe a due proportion between the quantum of exercise and that of excitement, all goes well. If the machine be disordered, the same expedients are employed for its re-adjustment, as are used by the watch-maker; it must be carefully cleaned, and then judiciously oiled." Here then is the grand secret; the bowels must be cleaned and oiled, like a watch, when they get out of repair: heaven knows how the Doctor winds up: as for the cleaning and oiling, the *peristaltic persuaders* are the things to perform those duties, even though you have swallowed "a baron of beef, a pail of port wine, and a tubful of tea!" And it is judiciously added, "The most favourable opportunity to introduce an aperient to the stomach, is early in the morning, when it is most unoccupied, and has no particular business of concoction, &c. to attend to; i. e. at least half an hour before breakfast."

And really there is great need of intelligence, when we can most effectually combat with the enemy; for "if the bowels are unfaithful to the stomach, and, instead of playing fair, let go their hold of the 'Pabulum Vitæ,' before the absorbents have properly performed the process which that grand organ has prepared for them—nutrition will be deficient; and flatulence, &c. &c. giddiness, spasms, head-ache, and back-ache, and what are called *bilious* and *nervous* disorders, and all the diseases incident to debility, will attack you on the slightest cause." A cure for this "*trick*" of the bowels is inserted at page 27; and it is especially good for public singers, whose flats and sharps depend quite as much on their stomachs as on their throats, whatever they may imagine to the contrary (see page 29 *passim*, and also 31, where the latter is properly designated as a mere "*Concerto on the Larynx*," unless the bowels are in order for the accompaniment). We trust Miss Stephens, Miss Wilson, Miss Hallande, &c. &c. will look to this fact, and physic their soup if necessary. A half hour's repose in a horizontal posture in the afternoon is also strenuously recommended; and going further, the Doctor says—"When performers feel nervous, and fear the circulation is below *par*, and too languid to afford the due excitement, half an hour before they sing, they will do wisely to take a little "*Balanum Vitæ*"—see TINCTURE OF CINNABON (No. 416.)—or tune their throats to the pitch of healthy vibration with a small glass of Johnson's "*Witte Curacao*," or a glass of wine, or other stimulus. To "wet your whistle," is sometimes as indispensably necessary, as "to rosin the bow of a violin." See "Observations on Vocal Music," prefixed to the opera of IVANHOE, by Dr. KITCHNER." Should all these fail, we have the felicity of recording for their benefit and that of the public, the recipe for peristaltic persuaders, namely—"To make forty peristaltic persuaders, take,

Turkey rhubarb, finely pulverized, two drachms; syrup, (by weight) one drachm; oil of carraway, ten drops (minims); made into pills, each of which will contain *three grains of rhubarb*." The Doctor states that these are delightful to the palate; so fine indeed, that children will take them for gingerbread!

We are very sorry that our limits forbid our making a larger extract from the medicaments of this treatise; but we can only say, that the Doctor describes his "tonics when the stomach is in a state of *shabby* debility," and his gruel (thick or thin,) for soothing stomachick irritation. Above all things, he insists on the process of mastication being performed patiently, forcibly, diligently, sufficiently. It is this which makes the meats we like best agree best with us; for as we relish them on the palate, we are apt to keep them in our mouths, and give them, before they are dispatched below, "down the red lanc;" (45,) the munches (from thirty to forty in number) prescribed by the Doctor. And well may he in triumph exclaim—"Here is a sufficient answer to the folios which have sprung from the pens of cynical and senseless scribblers, on whom nature not having bestowed a palate, they have damned those pleasures they had not sense to taste, not comprehending the wise purposes for which they were given to us." Indeed "The sagacious Gourmand is ever mindful of his motto—

'Masticate, denticate, clump, grind, and swallow.'

The four first acts, he knows he must perform properly, before he dare attempt the fifth." And those who have no teeth to masticate, denticate, clump, grind, and chew withal, may get patent masticators at Palmer's, the cutler, in St. James's-street, which will do as well, or better, than the natural organs.

However, as this publication is full of matters equally important with those to which we have alluded, and we are afraid that we cannot do them justice, we beg to conclude with trying to persuade our readers to read Dr. Kitchner's account of his peristaltic persuaders, which will at least make them merry, if not medical.

#### Wine and Whims.

OR AFTER DINNER CHIT-CHAT.

By a Cockney Grey Beard.

CHAP. XXII.

#### Sketch of the History of Scene Painting.

What voluntary offering can be more becoming than that of placing a tribute of respect at the shrines of those, who have exercised their own talent to do honor to the memory of departed genius? Could a Mil-

\* Mr. Richard Westall's elegant designs in water colours, from the *Paradise Lost*, to illustrate the magnificent folio copy of that immortal work, may be numbered among the most beautiful labours of the British School. What a field would the works of this bard have opened to the talent of Fuseli, had a body of publishers invited that extraordinary painter to exert

ton's sacred shade view the noble volumes adorned with all the charms of graphic art, dedicated to his glorious name, ages beyond that sad period, when his compeers in mental blindness were darker than his once beautiful orbs! Or Shakspeare's † hallowed spirit have beheld the gorgeous splendor of the stage; the rich costume, the magic scene, such as De Louthembourg could paint; with all the powers that wondrous Garrick, majestic Kemble, Siddons of tragic dignity, and the soul-touching, virtuous O'Neil could give, to wrap in wonder this more enlightened age, thus adding all the graces of their art to his never dying fame!

A field is open yet for some learned wight, one well skilled in ancient lore, to trace the rise and progress, and mark the scenic improvements, of the British Stage. Time was, when the old drama, in mimic pride, was displayed in theatres little superior to a barn, in decoration or in space. Even the *Globe*, Shakspeare's famed play-house, in his own day, could scarcely vie with a modern stroller's corps, in wardrobe or in scenes. What then was the property of old *Blackfriars* theatre, or that of its rival neighbour, at *Whitefriars* Theapian boards, or that cyp'd *Phanix* (old *Drury-Lane*)? What were the stages at the *Swan*, the *Rose*, or *Paris Garden*, or the *Hope*? Or those of yore, where Richard fought or Desdemona died, in *Gracious-street*, or *Bishops-gate*, or at *Old Ludgate* or *St. Paul's*, beside the once more famed *Red Bull*, the *Fortune*, and the *Curtain* in *Shore-ditch*? But in happy Britain, every age improves! our grandfathers saw a *Lincoln's Inn*, a *Covent Garden* † grander still; another *Drury* †; another, and another, *Phanix* like, the last more rare than the preceding three, that had expired on the same Shakspearian spot.

It was in Scotland, the scenic department first obtained consideration. The royal house

his congenial pencil on the supernatural imagery of such a poet.

† The Shakspeare Gallery will be remembered to the honor of old John Boydell, when the British School shall have attained to that rank which it is fast approaching—to a rivalry with the most renowned schools of old.

‡ Covent Garden Theatre was built in 1733, when the dramatic corps, under the management of Rich., removed from *Lincoln's Inn Fields* Theatre, to take possession of this superior house, erected to rival that of *Drury Lane*.

§ The *Phanix* (old *Drury*) is seen on the gigantic plan of London, published in the reign of Queen Anne. This theatre was erected in 1662, and destroyed by fire ten years after, and rebuilt in 1674. It was much improved by Garrick, when the divisions of the boxes were faced with stained glass. The orchestra was very spacious; and there I have seen Sir Joshua Reynolds at the representation of a new play, sitting near old Cervetto, with his silver trumpet at his ear. Cervetto, who played the double bass, was then famed by the galleries as "*Ross beef Nosey*." This theatre was pulled down, together with the old *Rose Tavern*, with its plastered front, in 1794. The fine theatre that was re-erected on the spot was consumed; and the present magnificent structure displays the genius of the elder son of the great James Wyatt.

of Stuart added these illusive and picturesque aids to dramatic exhibitions. Jameson, (the Scottish Vandyke) designed the scenery for the private theatricals at Holy-rood house, for his patron King James VI. This sport and pastime-loving monarch, when called to the English throne, selected Inigo Jones, his renowned architect, to design the scenery for his theatre at the Palace of Whitehall.

His successor, the enlightened Charles I, and the tasteful Henrietta his queen, during their happier days, gave a new character to the stage; all was elegance at their youthful court. There Ben Johnson contrived the interludes and masques; and Inigo Jones was still retained as scene painter and machinist. Charles spared no expence in the decorations for those romantic pieces, in which himself and his queen, and the young lords and ladies of the court, danced and played in their respective parts. The skill and ingenious contrivance recorded of this stage, seems almost to vie in description with the art exhibited in the present day.

Streeter, a landscape painter, designed the scenes for Dorset Gardens theatre, and the Phoenix. When this house fell under the management of Fleetwood, he employed his gay friend Frank Hayman, as principal scene painter for his stage.

The great improvements in the scenic department, however unwittingly, grew out of the bad taste that prevailed the beginning of the last century; when Rich, who was manager of the play-house in Lincoln's Inn Fields, (denominated the new theatre, set up in rivalry of Drury Lane,) collected a posse of harlequins, scaramouches, rope dancers, tumblers and jugglers, from abroad, and designed a species of burlesque entertainments that drew the audience from the old house, although it retained, under the management of Wilks, Booth, and Cibber, one of the best dramatic corps that had ever trod the stage.

Italy had long been famed for its scene-painters, and its superior tact for the machinery of pantomimic representation. Some of these foreign artists were employed; and it was then the English first beheld the delightful effect of the picturesque, as viewed through a splendid proscenium, on a lengthened stage.

The managers of Drury, in self-defence, were reduced to attempt the same species of entertainment, when they pressed into their service a celebrated scene painter, Monsieur Devoto,\* and a ballet-master, Monsieur Ther-

\* Streeter, a topographic painter, made many views of old buildings for his royal patron; among others, a faithful representation of Bosconbeil House, with portraits, not two inches in height, of well known characters of the time. Streeter lived in Covent Garden, and was afflicted with the stone. Charles II, sent to France to procure an eminent surgeon to attend him; and this benevolent act was entirely at his majesty's expence.

† Canaletti, the splendid topographical painter of Venice, designed the scenery for the Venetian stage.

‡ The caricature of this scene-painter and his employers, is entitled, "A just view of the British Stage; or three heads better than one; scene Newgate, by M. De V—to, ridiculing

mond, who projected a pantomime, wherein a prodigal inhabitant of Newgate was the hero. This set the wits of the town upon the managers, who, with the scene-painter, were dragged to the satiric whipping post.

On these pantomimic pieces they were lavish of expence, as the scenery and machinery were the principal attractions.

When Rich removed his dramatic corps from Lincoln's Inn Fields to the newly erected theatre in Covent Garden, Hogarth, in a fit of humour, caricatured the whole house, in procession across the market-place, in front of the arcade; not forgetting to have a hit at his friend George Lambert, whose scenes he piled in a waggon, wherein the thunder and lightning were made conspicuous.

This Devoto also painted the scenes for the new theatre in Goodman's-fields, erected more than eighty years ago, when Hayman and old Oram, (who assisted in decorating the stair-case of Buckingham-house,) designed the allegories for the proscenium of the stage.

When Rich removed to Covent Garden theatre, George Lambert, who had been joint scene-painter at Lincoln's Inn, was appointed principal in that department at the new house. It was in the scene-room here that he founded the beef-steak club; he had an assistant, Harvey, a landscape-painter. Amiconi, who painted the fine groups on the upper part of the stair-case at Buckingham-house, executed the plafond of this theatre, an allegory of Shakespeare, Apollo, and the Muses.

John Laguerre, son of Louis Laguerre, the historical-painter, who assisted Verrio in the decorations at Windsor Castle, occasionally the rehearsal of two new entertainments, Dr. Faustus, and Harlequin Shepherd. To which will be added, Scaramouch Jack Hall, the chimney-sweeper's escape from Newgate through the cloaca, with the comical humours of Ben Johnson's Ghost."

The ceiling of old Drury was painted with a group of the muses. In allusion to this, and in derision of this prostitution of the stage, the satirist makes the laureat Cibber, with Harlequin at his elbow, invoking the sacred nine. Wilks dangles a puppet of *Punch*, and Booth is letting a puppet representing the chimney sweep, into the forca. The figures of tragedy and comedy which stood in the front on each side of the proscenium, are hoodwinked, with the placards of the pantomime.

Could now dumb Faustus, to reform the age, Conjure up Shakespeare's or Ben Johnson's ghost, They'd blush for shame, to see the English stage Debauch'd by fool'ries at so great a cost.

What would their manes say? should they behold

Monsters and masquerades, where moral plays Adorn'd the fruitful theatre of old, And rival wits contending for the bays,

Those and the following, are among the squibs of the times, upon these gross mummeries.

Long has the stage productive been  
Of offsprings it could brag on;  
But never till this age has seen  
A windmill and a dragon.

O Congress, lay thy pen aside;  
Shakespeare, thy works disown;  
Since monsters grin, and nought beside,  
Can please this senseless town.

designed the scenes for Lincoln's Inn stage; the curious scene cloth, representing the siege of Troy, in Hogarth's *Southwark Fair*, is from the design of this John Laguerre.

Hogarth painted a scene for the private theatre of his patron, the Chancellor Hoadley, at his country seat; the subject, a sutling booth, the sign of the Duke of Cumberland's head.

Michael Angelo Rooker, whimsically Italianized *Signor Hookerini*, by himself, (the ingenious *Jack of all trades*! being painter, harlequin, scaramouch and engraver,) was principal scene-painter at the elder Colman's theatre in the Haymarket. His abilities were long displayed on the stage of that favourite little seat of the dramatic muse. Rooker was one of the founders of the correct style of topographical art; his views of the colleges of Oxford, engraved by his own hand as frontispieces to the celebrated almanac of the University, will remain a lasting memorial of his original talent for the picturesque. Old John Richards, the rosy, grey-headed secretary of the Royal Academy, we all recollect: he painted many years for the stage; and his rural scenery for the *Maid of the Mill*, is perpetuated in two line engravings, which are in the port-folios of all our old fashioned collectors of English prints. Greenwood and Carver, his colleagues, are scarcely less known. The merits of the living labourers in the same inventive department of art, are they not often acknowledged at Covent-garden, and at Drury, and elsewhere, by the plaudits of the public?

[We have not room for the insertion of the account of the Eidophusikon.]

## ORIGINAL CORRESPONDENCE.

### LORD BYRON'S PLAGIARISMS.

We will now turn to Lord Byron's PLAGIARISMS from SIR WALTER SCOTT. Notwithstanding the unmerited abuse poured upon this splendid genius in the "English Bards," we find no refractory sentence of approbation in any of his Lordship's later productions. Why is this? His imitations of the author of the "Lady of the Lake," are proof sufficient of the estimation in which he holds his talents. Some superficial critics have contended, that Walter Scott is not an original poet: this we deny. That the style of metrical romance, for which he is so justly celebrated, is not new, we will readily admit. But so far from recurring to the works of his brother poets or predecessors, as Lord Byron has done, in order to furnish out his own pages, he has been scrupulously exact in referring all his obligations, however unimportant to their proper source. But the truth is, he seldom borrows. We have analyzed his writings with as much attention as we have devoted to those of his noble contemporary; and the result of this investigation is a conviction, that the *bills* he has had occasion to draw upon his imagination, have been always honoured without the disjunctive of any other poetical *firm* whatever. Nor is originality confined to Sir Walter Scott alone:—Wordsworth, that high-priest



of nature's mysteries, is less indebted to his predecessors or contemporaries than any poet with whom we are acquainted; and although his writings abound with instances of what Quintilian has somewhere defined as the criterion of fine writing, namely, delineations of the feelings of humanity so natural, that it is not without some consideration we can recognise them as un borrowed; he is, beyond comparison, the most original of all our modern poets. We will mention another writer, as opposite to Wordsworth in the nature and character of his genius as can well be conceived, who has infused all the vividness and energy peculiar to the poetry of Lord Byron into his compositions, without being reduced to the necessity of inlaying them with other people's diction and ideas: we mean, the author of 'Paris,' and the 'Angel of the World,' Mr. CHOLY. There are poets of the day, little less entitled to commendation on the same score; but we have selected these three gentlemen, because they differ materially from each other in style, and yet agree in affording evidence, that poets may write a great deal without borrowing (to any material extent) from those who have gone before them. Should there be persons simple enough to assume that coincidences extraordinary as those pointed out in the present exposition, are more or less peculiar to all voluminous poets, we will beg to be informed in whose writings they are to be met with. For ourselves, we will engage to mention, at a moment's notice, twenty celebrated poets, and undertake for every plagiarism (imitation, or whatever politeness may refine the term to) instanced from their productions, to cite fifty from the pages of Lord Byron.

But to return to Scott; the imitations from his various poems are as follows:—

*Byron.*  
A moment checked his wheeling steed,  
A moment breathed him from his speed.

*Walter Scott.—A moment now he slack'd his speed,  
A moment breath'd his panting steed.*

*Lay of Min. C. I.*  
*Byron.*

Of Guluare,  
—and she for him had given  
Her all on earth, and more than all in heaven.

*Walter Scott.—And I the cause for whom were given,  
Her peace on earth, her hopes in heaven.*

*Marmion, c. iii.*

The following situation, from *Parisina*, is undoubtedly derived from *Marmion*. *Parisina* stands before her judge and lord, trembling at the doom she expects every moment to hear pronounced:

*Byron.*  
Still, and pale, and silently, &c.  
As ice were curdled in her blood.

To speak the thought—the imperfect note,  
Was choked within her swelling throat;

Want of room, compels us to omit more than half.—Ed.

Yet seemed in that low hollow groan,  
Her whole heart gushing in the tone:  
It ceased—again she thought to speak, &c.  
*Parisina, 342.*

*Walter Scott.*  
Constance, expecting the fiat of her fate  
From the Abbot, in the dungeon of the convent,  
is standing before him.

—the woeful maid,  
Gathering her powers to speak essayed;  
Thrice she essayed, and twice in vain—  
Her accents might no utterance gain;  
Nought but imperfect murmurs slip,  
From her convulsed and quivering lip.

At length an effort sent apart  
The blood that curdled at her heart, &c.  
*Marmion, c. ii.*

*Byron.*  
Light was the touch, but it thrilled to the bone.  
*Siege of Corinth, 551.*

*Walter Scott.—thrilled through the vein, and nerve, and bone.*  
*Marmion, c. iv.*

*Byron.*  
O for one hour of blind old Dandolo.  
*C. H. c. iv, 12.*

*Walter Scott.—O for one hour of Wallace might.*  
*Marmion, c. vi.*

After the battle, in *Lara*, some of the survivors are described as creeping to a neighbouring stream for the purpose of quenching their thirst, when they discovered that the rivulet was coloured with blood.

*Byron.*  
They reach the stream, and bend to taste;  
They feel its freshness, and almost partake.  
Why pause? no further thirst have they to slake, &c.  
*Lara, 1057.*

So *Clara*, in seeking water, to slake the dying thirst of *Marmion*.

She stooped her by the rannel's side,  
But in abhorrence backward drew;  
For oozing from the mountain's side,  
Where rag'd the war, a dark red tide  
Was curdling in the streamlet-blue.  
*Marmion, c. ii.*

*Byron.*  
Cool was the silent sky, tho' calm:  
He bathed his brow, with airy balm.

*Walter Scott.—the evening fell,  
The air was mild, the windows calm,  
The stream was smooth, the dew was balm.*  
*Lay of the Min. c. iii.*

*Byron.*  
On the first tidings of the approach of the enemy, antecedent to a battle.

And there was mounting in hot haste, the steed,  
*C. H. iii. 25.*

*Walter Scott.* on a similar occasion.  
Here was saddling and mounting in haste.  
*Lay of M. c. iv.*

*Byron.*  
Away! away! and on we dash.

Away! away! my breath was gone.

And on he foamed, away! away!

Away! away! my steed and I.—*Maseppa.*

*Walter Scott.—Stretch to the race, away I dune!*  
*Lady of the Lake, c. iii.*

*Byron.*  
Friends meet to part;  
True foes once met, are joined till death.

*Glaucou, 653.*

*Walter Scott.—The stern and desperate strife,  
That parts not but with parting life.*  
*Lady of the Lake, c. vi.*

*Byron.*  
We rustled thro' the leaves like wind,  
Left shrubs, and trees, and woods behind.

My steed and I,  
Upon the pinnons of the wind  
All human dwellings left behind.—*Maseppa.*

*Walter Scott.—Nor slack'd the messenger his pace,*

But pressing forward like the wind,  
Left clamour and surprise behind.

*Lady of the Lake, c. iii.*  
*Byron.*

But France got drunk with blood, &c.  
*C. H. c. iii.*

*Walter Scott.—Mad with success and drunk with gore.*  
*Lord of the Isles, c. v.*

*Byron.*  
All was not well, they deemed; but where the wrong?

Perchance some knew, but 'twere a tale too long.

And such besides were too discreetly wise,  
To more than hint their knowledge in surmise, &c.  
*Lara.*

*Marmion*, it will be remembered, has a female page as well as *Lara*; and his conduct excites in the breasts of his servants, suspicions to which, as in the case of *Lara*, they dare not give utterance.

His train but deemed the favorite page  
Was left behind, to spare his age,  
Or other if they deemed, none dared  
To matter what he thought or heard:  
Woe to the vassal who durst pry  
Into Lord Marmion's privacy.—*Marmion, c. iii.*

*Byron.*  
As rolls the river to the ocean,

In sable torrent wildly streaming;  
As the sea-tide's opposing motion  
In azure column proudly gleaming,  
Beats back the current many a rood  
In curling foam, and mingling flood,  
Whilst ed'ying whirl and breaking wave,  
Roused by the blast of winter rave;  
Thro' sparkling spray in thundering clash,  
The lightning of the waters dash  
In awful whiteness on the shore,  
That shines and shakes beneath their roar;  
Thus, as the stream and ocean greet,  
With waves that madden as they meet;  
Thus join the bands, &c.

This is, after all, nothing more than a wordy elaboration of the following passages from

*Ossian.*—Who comes like the strength of rivers  
When their crowded waters glitter in the moon.—*Comala.*

They came to the hut of Lochlin, each in his own dark path, like two foam-covered streams.  
*Cath Loch.*

As roll a thousand waves, so Swarion's host came on.—*Fingal.*

At waves white bubbling over the deep, come swelling, roaring on; as rocks meet roaring waves, so foes attacked and fought.—*Fingal.*

*Byron.*  
No surf is seen in Hassan's hall;

The bat builds in his threnn bower,  
And in the fortress of his power,  
The owl usurps the beacon tower.

We will now cite some of his Lordship's imitations of various writers, in addition to those already adduced. Ed.

The wild dog howls o'er the fountain's brim, &c.  
For the stream has shrunk from its marble bed,  
Where the weeds and the desolate dust is spread.

Giosuè, 298.

*Ossian.*—The walls of Balclutha were desolated.  
The voice of the people is heard no more. The  
stream of Chitha was removed from its place, by  
the fall of the walls. The thistle shook there  
its lonely head. The fox looked out from the  
windows: the rank grass of the wall waved  
round its head. Desolate is the dwelling of  
Moina.—*Carthor.*

Byron.

The fair-haired daughter of the isles.—C. H. iv.  
*Ossian.*—The fair-haired Cutha  
The daughter of many isles.—*Oina Morul.*

Byron.

Know'st thou the land of the cypress and myr-  
tle, &c.

Know'st thou the land of the cedar and vine,  
Where the flowers ever blossom—the beams  
ever shine, &c.

See the first twenty lines of the *Bride*  
of Abydos, which are almost literally trans-  
lated from the German of LESSING.

Madame de Staël alludes to the verses  
"que tout le monde sait par cœur en Al-  
lemagne." We have not the volume to re-  
fer to; but the following is almost word for  
word a version of the first four lines:

"Knowest thou the land of the citron and  
golden orange? Where soft winds are  
breathed from the blue heavens, and where  
the myrtle and laurel flourish? 'Tis, &c.

Byron.

Aye let the loud winds whistle o'er the deck,  
So that those arms cling closer to my neck.

B. of A.

*Tibullus.*—*Quam juvat immiles ventos audire*  
*cubantem,*  
*Et dominam tenero continuisse sinu.*

Byron.

The sky  
Spreads like an ocean hung on high,  
Bespangled with those isles of light, &c.

*Campbell.*—The starry train  
Like distant isles embosomed in the main, &c.  
*Pleas. of Hope.*

Byron.

Who hath not proved how feebly words essay,  
To fix one spark of beauty's heavenly ray;  
Who doth not feel, &c.  
The might, the majesty of loveliness?

B. of A.

*Campbell.*—Who hath not paused while beauty's  
pensive eye, &c.

Who hath not owned with rapture-smitten frame  
The power of grace.—P. of Hope.

Byron.

Oh that the desert were my dwelling place, &c.  
C. H. iv.

*Cowper.*—Oh for a lodge in some vast wilder-  
ness, &c.

Byron.

Come hither, come hither my little page, &c.  
*Percy's Reliques.*

But come thou hither, my little foot-page,  
Come thou hither unto me.

*Rising of the North.*

Byron.

Earth, sea, alike our world within our arms, &c.  
B. of A.

*Moore.*—The world, &c.  
What can we wish that is not here  
Between your arms and mine?  
Is there on earth a space so dear

As that within the blessed sphere  
Two loving arms entwine?

*Epistles and Odes, v. i. p. 135.*

Byron.

Tho' I fly to Istanbul,  
Athens holds my heart and soul.—*Poem vii.*

*Carew.*—Tho' I am parted, yet my mind,  
That's more than self still stays behind.

*Poems, Ed. 1640, p. 35.*

Byron.

She was his life—  
The ocean to the river of his thoughts,  
Which terminated all. *The Dream.*

*Massinger.*—The river of your love  
To kinsmen and allies, nay to your father,  
Must in the ocean of your affection  
To me be swallowed up.

*Unnatural Combat. A. iii.*

Byron.

Fall'n Hassan lies—his unclosed eye  
Yet lowering on his enemy,  
As if the hour that sealed his fate  
Surviving left his quenchless hate.

*Giosuè.*

*Sallust.*—*Catilina vero longè a suis inter hos-*  
*titium cadaveris repertus est: paululum etiam*  
*spirans ferocitatemque animi quam viuis habuerat*  
*in vultu retinebat.*—*Mors Catalinae.*

Byron.

Away; we know that tears are vain, &c.

Will this unteach us to complain,  
Or make one mourner weep the less?  
And thou, who tell'st me to forget—  
Thy looks are wan—thine eyes are wet.

*Heb. Mel.*

*M. Lewis.*—"Prythee weep no more! you know  
'tis sinful to murmur at the dispensations of Pro-  
vidence." "And should not that reflection  
check your own? why are your cheeks wet? fie  
fie, my child."—*Romantic Tales, v. 1. p. 53.*

Byron.

Survey our empire and behold our home.

*Corair, 4.*

*Pope.*—Survey her region and confess her  
home.—*Windsor Forest.*

Garth, in allusion to the literary obli-  
gations of Dryden to his predecessors, used to  
say that he stole like those persons who kid-  
nap beggars' children—only to clothe them  
better. This seems to have been frequently  
the case with Lord Byron: witness such  
passages as the following.

Byron.

In vain my lyre would lightly breathe  
The smile that sorrow fain would wear;  
But mocks the woe that lurks beneath,  
Like roses o'er a sepulchre.

*Stanzas to Thyra.*

*Mrs. Opie.*

A face of smiles, a heart of tears,  
Thus in the churchyard, realm of death,  
The turf increasing verdure wears,  
Whilst all is pale and dead beneath.

*Poems, v. 1, p. 38.*

Some stanzas for music, also by Lord  
Byron, contain a modification of this idea.

Byron.

'Tis but as ivy leaves around the ruined laurel  
wreath,  
All green and wildly fresh without, but worn and  
grey beneath.

*Mrs. Opie.*

And oft we see gay ivy's wreath  
The tree with brilliant bloom o'erspread,  
When, part its hidden leaves, beneath  
We find the hidden tree is dead.

*Poems, 2, p. 144.*

#### SOUTHERN AFRICA.

One of our late Numbers contained some in-  
teresting particulars respecting the interior of  
this portion of the globe. We had not then  
seen a notice on the same subject, (Mr. Bur-  
chell's *Travels*), which appeared in No. III. of  
the Quarterly Journal of Science, and, we  
believe, the only place in which there has  
been any mention of this remarkable expedi-  
tion. After describing the progress of the  
party across the Orange River, and through  
the Bushmen's country to Klaarwater, the  
narrative proceeds to state, that in advancing  
farther towards the interior—

"The productions of this part of the coun-  
try, both in zoology and botany, were very  
different from what are found within the co-  
lony: such were the manis, a new species  
of rhinoceros; several of the dog genus and  
of the feline tribe; a lynx; many of the ge-  
nus viverra; a hedgehog, several of the mu-  
rine kind; the camelopardalis; five ante-  
lopes, one of the horse genus, &c. Of  
birds, a great number were found peculiar to  
the northern side of the Orange river,  
amongst which an otis and a mycteria were  
most remarkable for size. Several new la-  
ceræ and testudines were found; and a great  
variety of serpents. Of new fishes, only a  
silurus and two cyprini, were observed in the  
rivers. Many curious insects were collected.  
In botany, the face of the country had no re-  
semblance to that of the more southern re-  
gions. The surface of this part of Africa  
was more flat than mountainous; and when  
mountains occurred, their strata were, in  
the greater number of instances, horizontal.  
In some places granite was observed. The  
plains often appeared to be of boundless ex-  
tent, of an uninterrupted level, and fre-  
quently destitute of water. The soil was ge-  
nerally a red sand, clothed chiefly with tall  
grass (the verdure of which was of but short  
duration), relieved by clumps of acacia, tar-  
chonanthis, &c. In one part of these plains  
is an immense forest, the extent of which is  
unknown to the Bâchapins, who are that  
tribe of Bichuanas inhabiting Litakoon. It  
is composed chiefly of Acacias of various  
sorts, with sometimes Zizyphus, Royena,  
Tarchonanthis, Terminalia, and some others;  
is inhabited by elephants and giraffes in great  
numbers, two species of rhinoceros, and a  
kind of buffalo, and many other large  
animals.

"During the whole journey of nearly four  
years, he never, except in three instances,  
slept in a house. The result of his travels is  
an addition to the knowledge of a part of  
Africa not before explored, and an investiga-  
tion of many parts already known, and  
made more at leisure than by former travel-  
lers, and under circumstances more favour-  
able for permitting an undisguised view of  
their inhabitants: multiplied observations,  
both geographical and astronomical, from  
which a correct map of his track may be ex-  
pected: above five hundred sketches and  
drawings, the subjects of which are land-  
scapes, portraits, natural history, &c.: very  
large collections in natural history, compris-  
ing a hundred and twenty skins of quadru-



peels, amongst which are a male and female camelopardalis, and many animals hitherto undescribed: five hundred and forty birds of two hundred and sixty-five different species: above seventy amphibia: about two thousand five hundred insects, the number of distinct species of which is not yet ascertained: an herbarium in particularly fine preservation, amounting to above forty thousand specimens, including the duplicates, the number of species contained in which is not at present known: geological and mineralogical specimens, &c.: together with various implements and dresses belonging to the natives."

Such an account as that from which we have made these extracts having appeared in an English Philosophical Journal, so long ago as 1817, it was not without some surprise that we read the following translation from a French work of last month, to which, in order that those who deserve the palm may wear it, we take the liberty of appending notes.—

*Delalande's Travels in the Cape of Good Hope.*

The Cape of Good Hope having been so long occupied by the Europeans, seemed to have been sufficiently explored; but the collections which M. Delalande has brought with him, give here a very different idea of it. By his care we may now flatter ourselves with being acquainted with the countries that form the southern extremity of Africa, if not the soil itself, at least its organic productions, animal and vegetable. This success of M. Delalande, in a career where he had been preceded by the efforts and labours of so many travellers, proves that he has shewn much greater activity than his predecessors\*. This traveller had already given proofs of his zeal and capacity, in three voyages which he had made for the government to Lisbon, to the Sea of Provence, and to Brazil.

Accompanied by a nephew twelve years of age, who shared in his fatigues and his labours, M. Delalande left Paris on the 2d of April, 1818, and landed at the Cape on the 3d of August following. After some excursions in the environs of Cape Town, he entered the country of the Hottentots† on the 11th of November, 1818. On his return he set out for the province of Birg river, on the 5th of July 1819, and on the 2d of November following departed for Caffraria‡.

Assisted only by his nephew, and by some ignorant Hottentots and Negroes, § Mr. De-

\* This attempt at underrating the labours of "his predecessors," in order to give a colour of superiority to his own, is an unfair and illiberal piece of boasting, which the following Notes will show to be very far from the truth.

† This is called the "country of the Hottentots," merely for the purpose of making his excursion seem more wonderful. "The country of the Hottentots," properly speaking, is no other than the Cape Colony, in every part of which the Hottentots dwell; and in Cape Town itself and its vicinity.

‡ What is here called *Caffraria* is only that part of the colony, which had formerly been inhabited by the Caffres.

§ Mr. B. has no better attendants than Hot-

lande spent a considerable time in making researches, at the distance of 800 miles from the capital of the colony. He had penetrated so far to the west at a time when the Caffres were in a state of hostility, and greatly embittered against the Europeans, without being deterred by this very dangerous circumstance from prosecuting the object of his mission.¶ It was only in these remote parts, that he could hope to meet with an enormous quadruped, which he had been expressly desired to bring with him, namely, the rhinoceros with a double horn. He persisted in remaining in this inhospitable country till he had found and killed the enormous beast, twelve feet long, the want of which, especially of the skeleton, was sensibly felt in our collections and works on natural history.\*

It was to the west of the Cape that M. Delalande had this successful chase; he soon after set out towards the east, to fulfil another commission. The skeleton of another very colossal animal had been pointed out to him as equally necessary to science. He pursued at Birg river a family of Hippopotami; it was long before he could overtake them; but he at length surprised them, and was so fortunate as to kill the largest and most formidable of them.†

A law of the colony prohibited any one from hunting and killing the Hippopotamus; but the governor could remit the penalty of 1000 rix dollars, to which he who breaks this law is liable. Thanks to the enlightened protection of Lord Charles Somerset, the governor of the Cape, and of Colonel Christopher Bird, the colonial secretary, he received on all occasions, the most flattering encouragement, the greatest facilities, and was not put to any inconvenience for breaking through the law. In the interval of his distant expeditions, the sea, agitated by violent storms, sometimes threw whales upon the beach, and left them stranded. Our intrepid traveller immediately went, and had not the great advantage of an European assistant, which M. Delalande enjoyed.

¶ It appears that Mr. Delalande was never beyond the colonial boundary. Mr. B. penetrated more than six hundred miles beyond the colonial boundary, and into countries never before seen by any European. His collections were made under every disadvantage, and not with all those facilities which the authority and purse of the French government gave to M. Delalande, and in a country inhabited by Europeans (or whites).

|| The dangers which he talks of must be rather exaggerated, as the country was then cleared from Caffres, and well protected by the militia and large bodies of military. At the time Mr. B. was in that same part of the colony, travelling was attended with much more real danger, as in fact the Caffres carried off in one night no fewer than 24 of his oxen; nor were these ever recovered.

\* Mr. B. killed ten rhinoceros: nine of the two-horned sort, of which he has presented to the British Museum the complete skin of a small one; the other one was a nondescript species, far larger than the above sort. (Of this he has published a figure and an account in the "Journal Philomatique," p. 96, of June 1817.)

† Mr. B. killed seven hippopotami.

nately hastened to the coast to take possession of this important booty! Sometimes the

† A whale fishery has been several years established at the Cape, and many of those which are caught are brought to the shore at Cape Town, where they are generally cut up close to boiling houses on the beach; and it is not an uncommon sight to see the bones of whales lie scattered along. Mr. Delalande deserves however full credit for his labour in preserving a complete skeleton of this, and of other animals; and has rendered a service to science by his exertions, which entitles him to sufficient praise, without rendering it necessary for him or his patrons to adopt so unfair a proceeding as that of claiming, at the expense of others, far more than was ever his due.

In the short outline of Mr. B.'s travels in the Journal of Science and the Arts, the number of botanical specimens was stated, (to avoid every chance of exaggeration,) at only 40,000, but has since been ascertained much to exceed that number. One botanical specimen takes as much time and trouble to preserve as ten insects.

Mr. B. killed 289 quadrupeds, (mammals,) of which he preserved and brought to England 120 skins, consisting of 80 different species, besides descriptions of others: and it is therefore exceedingly incorrect to have claimed for Delalande, who has brought home only 59 species, the honour of doing more than all his predecessors, or of discovering the complete zoology of the Cape! Mr. B. is the only person who ever brought home both a male and female camelopard. He killed 6 of these animals, and preserved 3.

Of insects Mr. B. brought home 815 species, besides a large parcel he unfortunately lost. Of birds the number of species was 265; but of reptiles only about 70 specimens. In these, and in fishes and molluscs, it is but justice to allow that Mr. Delalande's statement proves he has far surpassed his predecessors. Mr. B.'s travels being inland, and his time while at Cape Town, (where Delalande might, without great difficulty, collect or purchase a great number of marine animals,) otherwise employed, gave him no opportunity of collecting fishes, &c.

Mr. B. collected and preserved by his own exclusive labour, between 63 and 64 thousand objects of natural history. In this he never had any other assistance from his Hottentots than that of skinning the large quadrupeds, and very rarely any thing else; and never in the department of botany.

M. Delalande states his collection to be 13,307, 10,000 of which are insects, which ought to be divided in half, as it is the work of "two naturalists." It will therefore give only 6,653 against Mr. B.'s 63,000. So much for his having "shewn greater activity than his predecessors." And admitting that Mr. B.'s number ought to be halved, as being the work of four years travelling instead of the other's two, yet then Mr. Delalande's "activity" would amount only to a little more than one-fifth. But besides what has been above stated, Mr. B. made more than 500 drawings and sketches, and an immense number of scientific descriptions, together with all those geographical and astronomical observations necessary for obtaining a correct map of his travels. These have not been said to form any part of Mr. Delalande's labours.

These remarks are far from being intended to deprive Mr. Delalande of that share of praise to which his industry is entitled; for the bulk of his zoological collection does, in the aggregate, surpass that of former collectors; but

sea, agitated by new storms, returned and carried with it those monstrous carcasses, which M. Delalande and his youthful assistant had taken pains to dissect. In spite of these difficulties, the perseverance of our travellers was amply recompensed, by obtaining the skeletons of three whales, one of the *Baleine Franche*, a young one of the same species, and one of the *Baleine a ventre plisse*. All the large, middle sized, and small pieces, the least bones of the ear, the fins, in general all that constitutes the osseous system, so many pieces, which will explain various important particulars in the organization of these animals, the largest in the creation, have been carefully collected; nor could the putrefaction, which is offensive to excess in that warm climate, discourage M. Delalande.

But the exertions and labours of the two naturalists were not confined to these important acquisitions. The following is the list of the collections which they made in the course of two years:—

Specimens.	Species.
Insects, 10,000	982
Birds, 2,205	260
Mammalia, 228	59
Reptiles, 322	136
Fish, 263	70
Mollusca, 387	102

To which must be added 122 skeletons that they prepared: in all 13,307 specimens of 2609 species, forming nearly a complete zoology of the Cape."

#### FINE ARTS.

Sir John Leicester again throws open (by tickets) his magnificent Gallery of British Art, this season, at his residence in Hill Street. The first day is the 2d of April. We have been honoured with a view of this superb collection, which is, we think, more beautifully arranged than ever it was, and what we have written serves to demonstrate pretty clearly, that neither he, nor perhaps any traveller, has equalled in importance and number, this collection brought home by Mr. B.

Mr. Delalande has not been over one inch of undiscovered country.

Mr. B. was applied to for letters of introduction for Mr. D. to the Cape; and one written by Mr. B. to a most useful friend, was forwarded for him to Paris by Dr. Leach, with the hope of promoting science, and the views of Mr. D.

An Englishman must observe, with feelings of regret, the great difference in these matters between the French and English governments. The French send out two collectors to the Cape on purpose to furnish their national museum, at a considerable expense, and afterwards dispatch a ship for the sole purpose of bringing their collections home. The English send out nobody; and even when a private individual presents to them, free of any expense, a collection of quadrupeds finer than was ever offered on such terms to a museum, they have so little decency and respect as to leave this present to decay in the cellars of their national museum, while another nation, in the mean time, is taking from them the honor of having the first collection, and of being the most liberal encouragers of science. With such an instance of neglect before them, no Englishman will

therefore still more than ever calculated to further the views of its patriotic owner, in promoting the interests, while it displays the genius, of our native artists. An admirable catalogue, with engravings, is on the eve of publication by Mr. Young, whose similar work on Lord Grosvenor's collection, obtained so good a report from the Literary Gazette.

#### ORIGINAL POETRY.

##### STANZAS FOR MUSIC.

When shall we meet again,—  
Meet ne'er to sever?  
When will peace wreath her chain  
Round us for ever?  
When will our hearts repose,  
Safe from each blast that blows?  
In this dark vale of woes,  
Never, no never!  
Fride's unrelenting hand  
Soon will divide us;—  
Moments like these be harr'd,—  
Trusting denied us.  
Force may our steps compel—  
Hearts will not say farewell:  
Can power affection quell?  
Never, no never!  
By the thrice-hallowed past,—  
Love's tenderest token;—  
By bliss, too sweet to last,—  
Faith, yet unbroken;—  
By all we're doomed to bear;  
By this sad kiss and tear,  
I will forget thee, dear,  
Never, no never!

If thou'rt as true to me,  
Firm and fond-hearted,  
Hate's dull desires will be,  
Half of them, thwarted.  
When shall we meet again?  
When shall we meet again?  
In this wild world of pain,  
Never, no never!  
But where no storms can chill,  
False friends deceive us;  
Where with protracted thrill,  
Hope cannot grieve us;  
There, with the 'pure of heart,  
Far from Fate's venom'd dart,  
There we may meet to part,  
Never, no never!

1815.

A. A. W.

#### SKETCHES OF SOCIETY.

##### LETTERS FROM PARIS.—NO. XII.

Paris, February 25th, 1821.

There is a literary society in Paris, the members of which (who are admitted on paying an annual sum of about one hundred francs) assemble every evening to discuss literature and politics, to read the newspapers, or to hear literary and scientific lectures, delivered by professors who are for the most part men of distinguished learning. This society is called *L'Athénée* and feel induced to make zoological collections, with a view of enriching such an Institution. While this supreme neglect of science damps the ardor of our own countrymen, it excites most effectually the industry of our rivals, who have very little exertion to make in order to leave us behind in obscurity or ridicule.

*Royale*; but in the time of the revolution, it was known by the name of the *Lycée des Arts*. Many men celebrated in the annals of literature and the arts in France, have been members of this society; and among others La Harpe, Fourcroy, Guinguene, Chenier, &c. It is worthy of remark, that all these great men first gained their reputation by the lectures they delivered at the *Lycée*; for example, the *Cours de Littérature* of La Harpe, Fourcroy's *Système des Connaissances Chimiques*, and Guinguene's *Histoire Littéraire de l'Italie*. Many of the public professors of France have commenced their career of public instruction, and first developed their oratorical powers, in the *Athénée*. It should be observed, that since the French revolution, the society has been distinguished for its liberal opinions; and has, in consequence, continually been the object of the attacks of the journals favourable to the old régime, such as the *Journal de Débats*, the *Gazette de France*, &c. But as it usually happens, the hostility of these journals has tended only to increase the celebrity of the *Athénée*; and indeed the society, aware of the advantages it might derive from party contentions, has endeavoured, of late years to obtain as a lecturer, some clever man of decided opinion, without caring to what political opinion he might belong; for the style of the lectures is almost a matter of indifference, provided that the subscriptions be well filled up. Thus during the preceding years, M. Say, M. Benjamin Constant, M. Tissot, and other political writers, have been professors at the *Athénée*.

This year the acting committee of the society cast their eyes on M. Jouy, who likes much to be nicknamed the *Hermite de la Chaude d'Antin*, though nothing can less resemble a hermit than he does; for he loves what hermits avoid, namely, society, literary fame, honours, places, and pensions. He also evinced no little attachment to the reign of Buonaparte. However, as M. Jouy is now a decided liberal, we must suppose that he hates despotism as a hermit should do. The new professor has chosen as the subject of his lectures, *morality applied to political science*. His style is very singular: while hearing him, one might be inclined to imagine, that he was entertaining his auditors with articles from the *Minerve Française*. There is a want of order and connection in his lectures; and sometimes his reasoning is not remarkably correct; but in other respects they are highly entertaining, as they consist of epigrams on politics, satirical portraits, anecdotes of literature, and a tolerable share of wit. One cannot help laughing and applauding the professor, who at least amuses his auditors, if he does not afford them much instruction. At a late sitting, he took for his theme: "Diplomacy is a system of deception; morality alone can bring back this science to its true destination." Of course M. Jouy alluded chiefly to modern diplomacy; and it must be acknowledged, that the professor occasionally displayed some happy thoughts and definitions, which were the more sea-



sonable, as they applied to the events of the present day, to which the press is not sufficiently at liberty to give publicity. But these particular applications and individual examples, heaped one upon the other, and interspersed with ironical allusions to the well known diplomacy of the European cabinets, formed altogether a very inconsistent and truly whimsical whole.

A short time previously, M. Viennet had read from the same chair, and in the presence of a numerous auditory, a poetical epistle on a political subject. The poet took advantage of the accounts of the intrigues of the Escorial, and the return of the King of Spain to Madrid, to exhort the monarch not to deviate from the line of constitutional conduct which he had prescribed to himself, if he wished to preserve his throne. "Be faithful to your oaths," said M. Viennet, addressing the King, in his epistle, "and it will signify little whether a northern Congress censure or praise you." This essay, which was recited with all the energy peculiar to a young poet, and especially to a French poet, created a great sensation; but the journals were not permitted to quote passages from it.

Some literary men of the *ultra* party, indignant at the success of the liberal lectures at the *Athénée*, have resolved to raise altar against altar: or in other words, to establish a society which shall be the counterpart of the *Athénée*. It is to be called the *Société des Bonnes Lettres*; and it may readily be supposed, that it will disseminate doctrines directly opposed to those promulgated by the *Athénée*. The Marquis de Fontanes, who commenced his oratorical career in the republic, and who succeeded, (perhaps more by his flatteries than his poetical talent, although the latter is very distinguished,) in obtaining the rank of Grand Master of the University, and Senator, under Buonaparte, but who, since the restoration, has exhibited a wonderful liking for the system of the *Ultras*, has a strong desire to be the patron of this infant society. Thus Paris will have two institutions, for the two parties which at present divide France.

As France now stands, it is certainly a good speculation to endeavour to satisfy opposing tastes; that which is rejected by one party, is sure to be espoused by the other. It is singular to observe, that divisions exist even among the professors of the great establishments of education, which are maintained, too, at the expence of the government. It may be remarked, however, that those professors who support liberal opinions, such as M. Daunou, M. Guizot, &c., and who consequently are not particularly in favour with the present Ministers, attract the most numerous auditory; indeed it is difficult to gain admission to some of their lectures. Nevertheless the public loses nothing by this, for their discourses are now published periodically, like the proceedings of the chambers and the tribunals: this is, at least, an excellent plan for accelerating the constitutional education of the country.

A characteristic story, as connected with public lectures in Paris, lately came under our cognizance. Mr. Mulock, the

gentleman who is at present engaged in giving an interesting exposition of English literature, at the Argyle Rooms (and whose lectures at Geneva we noticed some time ago,) delivered somewhat of a similar course in the capital of our neighbours. Upon one occasion, in January last, in taking a view of the political state of Europe as connected with its literary improvement, he happened to speak nearly as follows of France.

"And first, with reference to the land in which I am a passing guest—a land which I must place, where she has placed herself by her follies and her crimes, least and lowest in the scale of European nations: Whithersoever I turn my eye in France, I behold degradation or desitution—a government without strength, struggling to sway an insurgent people, and by the worst means—false loyalty leaning on the broken crutch of false religion—an atheistic land scourged by squadrons of anti-christian missionaries, whose carnal cry is, up with the cross, and down with the bible—a paper constitution seized hold of by contending factions, to sanction the practical suspension of rights, or to prompt the popular denial of duties. Do you require a more minute inventory of a nation's nothings? Fields without industry—cities without commerce—courts without justice—churches without piety—houses without homes—pamphleteering in lieu of literature, and sensuality substituted for the affections. Nor do I overstep the limits of prudent political prediction, when I proclaim that this guilty perversion of all good—this fond election of evil, will ere long be visited with penal vengeance. Fresh convulsions within will call forth another conquering crusade from without. Another cloud of Cossack conservators of the peace of Europe may again darken over the vine covered hills and gay vallies of France." "Last scene of all that ends this strange eventful history," another Blucher may supplicate to be the privileged conflagrator of Paris, without being frustrated by any benign imperial interposition, commanding him to sheathe the sabres, and extinguish the torches of his military artificers of havoc."

This, to be sure, was rather strong language to use; but the French mode of taking it up, instead of refuting it, would seem to show, that at least the passage imputing folly had some foundation. For the lecturer being called on for a supplementary discourse, received on the evening preceding, the following letter:—

"Some French officers have learned, with equal surprize and indignation, the manner in which you spoke of France, at your last sitting, in the Rue Vivienne.

"They do not here allude to your literary opinions, which can injure none but yourself, and which at once prove your ignorance, your want of taste, and your bad faith: the owl which cannot endure the light of the sun, denies its splendour.

"The matter in question is the opinion which you have set forth against France as a nation, in despite of decorum, the rights of hospitality, and of all that mankind holds sacred.

"You are, no doubt, fully aware of the infamy of such conduct, which, but for the contempt it inspires, would most assuredly have been punished by those who despise you more than the *Cossacks* and the *Bluchers*. Frenchmen recognize enemies, but not poltroons.

"Still, however, contempt will not long stifle the voice of injured honor: any new insult will cause you to be visited by signal vengeance. This language bears no equivocal meaning:—French officers repel calumny and insolence on the field of honour, and with the sword in hand.

"We therefore command you, in the name of France which you have largely attacked, in the name of truth which you have outraged, and of that religion which you have renounced by slandering your fellow-creatures, not to give on Saturday the lecture you have announced.

"We are, with the contempt you deserve, MILLIN, BARBEROUX, ST. DIDIER, Paris, Jan. 26th, 1821. French Officers."

We have only to add, by way of explanation, that the signatures are not those of unknown persons; Barberoux is the son of the deputy, and St. Didier a Colonel of duelling notoriety. Our countryman nevertheless pronounced his lecture, and treated the threat with ridicule as one of assassination.

### THE DRAMA.

KING'S THEATRE.—The *cognoscenti* are at last relieved from their alarms, and this fine establishment is opened. We must leave it to history, that delights in such things, to commemorate the perplexities and solitudes, "the hope deferred," and the law's delay, that busied the public mind, before the doors of the King's Theatre were tardily flung open. We congratulate the town not less upon this event, than upon the mode of its occurrence; which we understand to have been liberal and honorable to all parties, and highly promising for the continuance and popularity of the house. *Ebers* of Bond Street is the ostensible lessee; but he comes backed, we believe, by that species of interest amongst the nobility, which combines purse and patronage. The late management, however, deserves the general thanks; the extreme difficulties with which it had to contend, from the old incumbences of the concern, and from some giddy practices of superintending committees, and other persons of whom the public have already heard too much. The Italian Opera is now understood to be virtually directed by a committee of noblemen, who, freed from the exigencies of law proceedings, and sustained by a splendid subscription, have little more to do than to consult their own taste in giving an entertainment of the handsomest and most classic kind. The first Opera is "La Gazza Ladra;" the music by *Rossini*; the story from the *Maid and the Magpie*. The character of the music, is in *Rossini's* general style, brilliant and tasteful; but with more of noise than force, and more of elegance than of expression. The song of "Di piace mi balza," which *Bellocchi*

made so popular last season, is in the first act; and is not merely the finest in the piece, but the only one likely to be remembered. The choruses are crowded, and the whole composition has the character of hurry. *Camposere* was the suspected mail, and *Torri*, her lover, a showy soldier. None of the additional singers exhibited any peculiar merit; we must live in expectation of arrivals from Calais, where a troop are assembling to trust the perils of the sea, and the still more perilous *sifflets of les barbares Anglois*. There has occurred no change in the decorations of the house, except by the addition of an ornamented box for the King, placed over the orchestra, and in the second tier, which we should have thought one of the most inconvenient positions of the house. The *The Ballet* was *L'Offrande à Terpsichore*, a mere dance, without story. It introduced Mademoiselles *Noblet* and *De Varennes*, both striking figures, and likely to sustain the honours of the dance with sufficient success. The house was full; and if variety is consulted in the performances, it will be always full.

**COVENT GARDEN.**—The only dramatic novelty we have to record this week is the revival (on Monday last) of *Richard the Third*, according to the text of Shakespeare. The pinions of the Swan of Avon have at length been disenthralled from the swathing bands in which manager Cibber took so much trouble to involve them, and *'Richard's himself again!'* For this signal service to literature and the stage, the lovers of the drama are indebted to the good taste of Mr. Macready; who, besides the restoration of nearly a thousand lines of the text of the original author, (at the expense of an equal portion of the turgid interlopings of Cibber) has revived a great and important feature in the principal character of the play: we mean that buoyancy and elasticity of spirit, that 'alacrity of mind,' which so frequently shines out from amid the deep and desperate atrocities of the 'crooked-back tyrant,' as he has been transmitted to us by our immortal Shakespeare. The impression which most play-going people have hitherto entertained of Richard, is, that he was a monster, (a sort of 'raw-head-and-bloody-bones,') whose business was crime, and whose amusement was murder. The picture given of him on the stage has been, heretofore, a gross caricature, in which all the lighter and more delicate touches of the original portrait have been obliterated, in order that those traits of deformity, which it was thought advisable to retain, might stand out so much the more conspicuously. The truth however seems to be, that Cibber was wholly unable (as an actor) to represent the part as it really stands; and therefore suppressed all that variety of character which is so admirable in the original play. This was entirely restored in the performance of Monday; and the character of Richard assumed, (as it respects the stage,) altogether a new form. Several of the scenes have been transposed with a great deal of judgment; whilst others have been condensed, in order to suit the purposes of representation. Macready's acting was,

throughout the piece, admirable: indeed we never saw him to better advantage. In the Council scene, the baring of his arm, and subsequent denunciations, were terrific. We have no room for detailed criticism: but we will venture to affirm, that this is incomparably the best of all Macready's performances; and this because it affords more scope for the display of his powers than any other piece with which we are acquainted. The play might even yet be curtailed, with good effect. Some of the early scenes are still heavy and tedious, and especially that in which Mrs. Bunn raves so intolerably. Abbot and Yates, as Richmond and Buckingham, had not a great deal to do; but what they said they said well.

#### VARIETIES.

The Germanic Diet has recently lost one of its most active and intelligent members, namely, M. Von Martens, who died on the 21st ult. at the age of 66. In Germany, and indeed throughout Europe, M. Von Martens enjoyed high and well deserved reputation for his political and literary talents.

**Play Bills.**—Our foreign and provincial readers can have no notion of the *fun* which the theatrical bills now afford to the metropolis. Not only is the office of criticism forestalled and monopolized; but sundry odd and extraneous subjects are discussed in these new repositories of the dramatic literature, law, and learning of the times. Far be it from us, to shew any jealousy of such rivals: forbid it candour, that our black ink should enter into competition with their red; or our moderate report of plays and performers, be brought into the balance with their flaming panegyrics of unparalleled triumphs. We are only sorry, that puffing, like all things else, not even excepting pudding, has its end: and if the prosperity of the stage is promoted by the present practice, we are disturbed by the apprehension of its fall when such stimulus ceases to operate. But as we have said, it is not for us to speculate on this grave question—we only take it up to give our distant friends a taste of what is going on in London.

Among the managers of our theatres, there is no one better known for his ability and humour than Mr. T. Dibdin, of *The Surrey*; and he has saved us the trouble of being witty on our subject, by his facetiousness in the bills of his house. From one of these, which ridicules the prevailing fashion in an amusing manner, we copy the following—

"In the course of the evening, Mr. S. H. Chapman will attempt to give imitations of several celebrated performers; but fearing that Mr. Kean may be mistaken for Mr. Blanchard, or Mr. Macready for Mr. Wyatt, or any other *major Tragic Actor*, for any *minor Comic*, the public are respectfully informed, that when they hear a speech from *Othello*, it is intended for Mr. Kean; *Sir Simon Rochdale*, Mr. Blanchard; *Wallace*, Mr. Macready; *Sidi Hannei*, Mr. Wyatt; *Mercutio*, Mr. Elliston; *Sir Reginald Frontenbanf*, Mr. Smith, (*late of the Surrey*); *King Lear*, Mr. Booth!"

"The Manager, fully aware that Marriage

and Murder are now regarded as the most successful features of modern Melodrama, and sincerely impressed with a wish that the Surrey Theatre should excel in every fashionable mode of advancing in the Public Opinion, has selected an antient and classical story, which from its unexceptionable moral, and terrific variety of incident, will no doubt attract crowds even superior to those described in the *genuine* diurnal reports of more fortunate Theatres; and to supersede the necessity of stating that *no orders can be admitted*, it is determined (till further notice) not to issue any.—Those Ladies and Gentlemen who have been disappointed of places for the 50th night of this forthcoming Prodigy, are respectfully informed, that a few back seats are more than likely to be vacant about Easter, and that there is very little doubt of a front row being attainable at Whitsuntide; at any rate, should a private box be unbespoke at Midsummer, it will be let (without partiality or respect of persons)."

The piece thus introduced is "A New *Classic, Mythologic, Terrific, Comic, Serio, Burlesque, Melodramatic Burletta*, which is now keeping all Paris in an uproar, faithfully translated from the original Greek, with a few Gallic Barbarisms and English home-spun truths, entitled, *The Daughters of Danaus and Sons of Ægyptus* or, *Fifty Weddings!!* and *Nine and Forty Murders!!!* Written within the *Rules* of the Greek Tragedy, with a few literary deviations, preceded by a prologue, and some explanatory notes, more difficult to comprehend than the subject they are intended to elucidate. Prologue, Mr. Bengough; *Explanatory Note*, Mr. Fitzwilliam. *Immortals*, Cupid, (an Immortal, who sometimes dies, but not always, at the approach of Hymen,) Mr. Wyatt, his first appearance in that character; Hymen, (a gentleman who it is hoped will give delight for a Month at least,) Mr. S. H. Chapman. *Mortals*, Danaus, (Father of fifty young ladies) Mr. Grant; Ægyptus, (a walnut-color'd wandering Prince, and father of fifty young gentlemen,) Mr. Clifford; *Sons of Ægyptus*, Lynxeye, Mr. Fitzwilliam," &c. &c. "*Daughters of Danaus*, Miss Danaus, Miss Poole," &c. &c. "*Principal new Scenery*, &c.; *Classical View on the Road to Uxbridge*; *Arrival of a Steam-Boat and Mail-Coach*; *Descent of Cupid and Hymen*; *Subterranean Abode of Spirits*, and *Ceremony of taking Fifty Oaths*; *Fifty Bedrooms*; *The Infernal and Arcadian Regions*, on the authority of many experienced classic authors. The whole introductory of many sublime and beautiful instances of modern histrionic Confederation, Assassination, and Conflagration, concluding with general Extrication, which it is humbly hoped will meet with public approbation."

We understand that his Majesty purposes visiting the Opera on Tuesday next. It was his intention to have been present on the first night that it opened; but the death of the young princess prevented him.

Mr. A. A. Watts has in the press specimens of the living poets, with biographical and critical prefaces. The work will be comprised in two volumes, crown octavo; to which will be added an appendix, containing notices of those poets who have deceased within the last few years. We understand that Mr. Croly, in whose name a similar work was advertised some time ago, has altogether relinquished the idea, owing, probably, to a pressure of other engagements. His 2d part of 'Paris' will appear very soon.

To Correspondents in our next. Many favours are under consideration.



### Miscellaneous Advertisements, Connected with Literature and the Arts.

British Gallery, Pall Mall.

**THIS Gallery**, for the Exhibition and Sale of the Works of Modern Artists, is OPEN DAILY, from Ten in the Morning until Five in the Evening.

Admission, 1s.—Catalogue, 1s.

(By Order)

JOHN YOUNG, Keeper.

**MR. HAYDON'S** Picture of "Christ's Agency in the Garden," is now Open, with his other works, at 29, St. James's Street, from ten till five. Admittance 1s.

### Five Arts.

**MR. YOUNG, Engraver to His Majesty**, begs leave to announce that, on the 2d of April, he will publish a CATALOGUE OF PICTURES by British Artists, in the possession of SIR JOHN LEICESTER, Bart. with Engravings of the whole Collection: and on the same day, a Second Edition of the Catalogue of Pictures at Grosvenor House. Quarto Copies, 2s. each; copies on large paper, with the impressions on India paper, 3s. each, for which it is requested an early application may be made. Sold by the proprietor, 65, Upper Charlotte Street, Fitzroy Square; Jennings, in the Poultry; Messrs. Nicol; and Moltano, Pall Mall; Carpenter, Bond Street; and Rodwell and Martin, New Bond Street, &c. &c.

### BOOKS PUBLISHED THIS DAY.

*Mrs. Joanna Bailie's New Work.*

In 8vo. price 14s. 6d.

**METRICAL LEGENDS OF EXALTED CHARACTERS.** BY JOANNA BAILIE. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, by the same author, **PLAYS ON THE PASSIONS**, in 3 vols. 8vo. 11s. 6d. 6s. **MISCELLANEOUS PLAYS**, in 8vo. price 6s. **THE FAMILY LIBRARY**, in 8vo. price 3s. 6d.

In 4to. with plates, price 3s. 6d.

**TRAVELS in the various COUNTRIES of the EAST**; being a Continuation of Memoirs relating to European and Asiatic Turkey, &c. Edited by ROBERT WALPOLE, M.A. This volume contains the last Travels of the late W. G. Brown, Esq.; also a Journey through the Desert to Mount Sinai; another to Suva, in Persia; and various Communications relating to parts of Asia Minor, Syria, and the Islands and Continent of Greece. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, **MEMOIRS relating to EUROPEAN and ASIATIC TURKEY**, &c. vol. 1. 3d edit. 4to. with plates, 3s. 3s. 6d.

*Lady Russell's Life and Correspondence.*

Third edition in 8vo. 12s. 6d.

**SOME ACCOUNT OF THE LIFE OF RACHAEL WRIOTHESLEY, LADY RUSSELL.** By the Editor of "Medicine des Defuncts Letters." Followed by a Series of Letters, from Lady Russell to her Husband, William, Lord Russell, from 1672 to 1682; together with some Miscellaneous Letters to and from Lady Russell. To which are added—Eleven Letters from Dorothy Sidney, Countess of Sutherland, to George Savile, Marquis of Halifax, in the year 1680. Published from the Originals in the Possession of his Grace the Duke of Devonshire. Printed for Longman, Hurst, Rees, Orme, and Brown; and J. Ridgway, London. Of whom may be had, also just published,

**THE LIFE OF WILLIAM, LORD RUSSELL**, with some Account of the Times in which he lived. By LORD JOHN RUSSELL. The third edition, in 2 vols. 8vo. 11s. 6d.

In 2 vols. 4to. price 31s. 18s. 6d.

**THE HISTORY OF ENGLAND**, from the Norman Conquest to the conclusion of the reign of Henry V. Also the History of Religion in England. The History of English Poetry, and of the English Language and Prose Literature. By SHARON TURNER, F.S.A. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Also, by the same author,

**THE HISTORY OF THE ANGLO-SAXONS**, from their first appearance in Europe to the end of their Dynasty in England; comprising the History of England from the earliest period to the Norman Conquest. The 3rd edition, in 3 thick volumes 8vo. corrected and improved, with a map, 21s. 6s. 6d.

A new edition, much improved, price 10s. 6d. boards, **THE MEDICAL GUIDE**; for the Use of the Clergy, Heads of Families and Seminaries, and Young Practitioners in Medicine and Surgery. In the first Part of this Work, the Properties, Doses, and best Methods of employing the Medicines necessary to be kept by Families residing in the Country, are fully detailed, with copious Directions for the Management of Children in respect to Clothing, Diet, Exercise, &c. &c.; and the Treatment of Cauteries, Plis, &c. &c.; and in the Second Part is given a History of the Causes and distinguishing Symptoms of the Diseases incident to the Human Frame, with the most effectual Means of Prevention and Cure by Regimen, &c. &c. By RICHARD REEVE, M.D. Member of the Royal College of Surgeons, &c. &c. Printed for Longman, Hurst, Rees, Orme, and Brown, London; and sold at the Medical Hall, 171, Piccadilly.

*Mr. Southey's new Poem.*

In this 4to. Price 15s. boards.

**A VISION OF JUDGMENT.** A Poem. By ROBERT SOUTHEY, Esq. LL.D. Poet Laureate; Member of the Royal Spanish Academy, of the Royal Spanish Academy of History, and of the Royal Institute of the Netherlands, &c. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, **MR. SOUTHEY'S POETICAL WORKS**, in 14 vols. 12mo. or any of the Poems separately.

**HISTORY OF BRAZIL**, in 3 vols. 4to. 71s. 15s. 6d. **THE LIFE OF WESLEY**, in 2 vols. 8vo. 11s. 6d.

In 3 vols. 12mo. price 11s. 14s. 6d.

**CALTHORPE, or, Fallen Fortunes.** A Novel. By the author of "The Mystery, or Forty Years Ago." Printed for Longman, Hurst, Rees, Orme, and Brown, London.

"The present Novel is, in our judgment, very superior in interest to its predecessor; and where the writer has chosen to display his facetious humour, even more comic, without lapsing into any thing like vulgarity. The interest is described with all the spirit of a Smollett."—*Literary Gazette.*

"The author may even make the great Scottish novelist 'look to his laurels.'—*New Monthly Magazine.*"

"Its story, as we have already said, is intensely interesting."—*European Magazine.*

*Library of classical English Poetry.*

In 10 vols. post 8mo. price 21s.

**SELECT WORKS OF THE BRITISH POETS**; with Biographical and Critical Prefaces. By Dr. AIKIN. Also in royal 18mo. to match the British Essayists and Novelists, price 31s.; and complete, in one vol. 8vo. for schools, &c. price 18s. The object of this work, which is entirely new, is to comprise, within a moderate compass, a Chronological Series of our Classical Poets, from Ben Jonson to Beattie, without mutilation or abridgment, with Biographical and Critical Notices of their Authors. The contents of these volumes are so comprehensive, that few poems, it is believed, are omitted, except such as are of secondary merit, or unsuited to the pursuit of youth. The work, within these bounds, may be termed a "Library of Classical English Poetry," and may safely be recommended to the heads of Schools in general, and to the Libraries of Young Persons. Printed for Longman, Hurst, Rees, Orme, and Brown, London. A new edition of

**DR. AIKIN'S ANNALS OF THE REIGN OF GEORGE THE THIRD**, brought down to his Majesty's Decease, is just published, in 2 vols. 8vo. price 11s. 6s. 6d.

*Tenth Edition of Lalla Rookh.*

In 8vo. price 14s.

**LALLA ROOKH**, an oriental Romance. By THOMAS MOORE, Esq. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Also, just published, in 8vo. price 12s.

**ILLUSTRATIONS OF THE POEM**, engraved by Charles Heath, from Paintings by R. Westall, R.A. A few of each may be had in quarto.

*Ionian Islands; Ali Pasha, &c.*

In 2 vols. 8vo. illustrated by a map, and twelve engravings, price 11s. 15s. 6d. the 2d edition of **TRAVELS IN THE IONIAN ISLES, IN ALBANIA, THESSALY, and GREECE**, in 1812 and 1813. Together with an Account of a Residence at Joannina, the Capital and Court of Ali Pasha; and with a more curious Sketch of a Route through Attica, the Morea, &c. By HENRY HOLLAND, M.D. F.R.S. &c. &c. Printed for Longman, Hurst, Rees, Orme, and Brown, London. A few Copies may be had in 4to. 31s. 6d.

*Sir John Sinclair's Code of Agriculture.*

In 1 large vol. 8vo. price 11s. 4s. in boards, the 3rd edit. of

**THE CODE OF AGRICULTURE**, including

Observations on Gardens, Orchards, Woods, and Plantations. By the Right Hon. Sir JOHN SINCLAIR, Bart. This edition is considerably improved, by a number of valuable Additions and Remarks, communicated to the author by some of the most intelligent Farmers in England, Scotland, and Ireland. In this volume are particularly considered,—1. The Preliminary Points which a Farmer ought to ascertain, before he undertakes to occupy any extent of Land. 2. The Means of Cultivation which are essential to ensure its success. 3. The various Modes of Improving Land. 4. The various Modes of Occupying Land. 5. The Means of Improving a Country. London: Printed for Sherwood, Neely, and Jones, Paternoster Row; and sold by all booksellers.

In 1 vol. imperial folio, with eighty-four splendid engravings, by the most celebrated artists, 101. 10s. 6d.

**THE UNEDITED ANTIQUITIES OF ATTICA**; comprising the Architectural Remains of Cleusis, Rhamnus, Burnum, and Tharicus. By the SOCIETY OF DILETTANTI. Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row; and J. Murray, Albemarle Street.

Dedicated by permission to His Majesty. In 6vo. price 3s. boards.

**HISTORIC PROLOGUES**,—or, Characters and Events, from the Conquest to the Death of George the Third, with Notes. By the Rev. JOHN DAVIES, A.M. of St. Mary Hall, Oxford. Printed for G. and W. B. Whittaker, 15, Ave Maria Lane.

In 8vo. price 4s. sewed,

**CONSCIENCE**; or, the Bridal Night. A Tragedy, in Five Acts. By JAMES HAYNES, Esq. Now performing at the Theatre Royal, Drury Lane. Printed for Hurst, Robinson, and Co. London; and Archibald Constable and Co. Edinburgh.

Genuine Edition. In 4 vols. 8vo. price 21s. 6s. 6d. a new edition, to which is prefixed an account of the Life of the Author of

**A NEW LITERAL TRANSLATION from the ORIGINAL GREEK, of all the Apostolical Epistles.** With a Commentary, and Notes, Philological, Critical, Explanatory, and Practical. To which is added, a History of the Life of the Apostle Paul. By JAMES MACKNIGHT, D.D. With the Original Greek, and old Translation, in 6 vols. 8vo. price 31s. 6s. 6d. boards. Printed for Longman, Hurst, Rees, Orme, and Brown; Ogle, Duncan, and Co.; and G. and W. B. Whittaker, London; Ogle and Co. and Fairbairn and Anderson, Edinburgh. Of whom may be had, by the same author, **A Harmony of the four Gospels**; in which the natural Order of each is preserved. With a Preface and Notes, in 2 vols. 8vo. the 6th edition, price 21s. boards.

*The second Volume of Mr. Wayland's Sermons.*

In 8vo. price 10s. 6d. boards.

**SERMONS.** By the Rev. D. S. WAYLAND, M.A. Vicar of Kirton, in Lindsey, Lincolnshire. Volume II, containing a Series of Discourses on the Attributes, and of some other Portions of Our Saviour's Sermon on the Mount. Printed for Longman, Hurst, Rees, Orme, and Brown; Cadell and Davies; and Taylor and Hessey, London; and Henry Mosley, Derby. Of whom may be had, the First Volume of Mr. WAYLAND'S SERMONS, 2s. 6d.

In 8vo. price 6s. 6d. the fifth edition of **REMARKS on SCEPTICISM**, especially as it is connected with the subjects of Organization and Life; being an answer to the Views of M. Bichat, Sir T. C. Morgan, and Mr. Lawrence, upon those points. By the Rev. THOMAS KENNEL, A.M. Vicar of Kensington, and Christian Advocate in the University of Cambridge. Printed for F. and J. Rivington, 32, St. Paul's Church Yard, and J. Waterloo Place, Pall Mall.

*Euclid by Cresswell.*

In one thick volume, 8vo. price 14s. boards,

1. **A TREATISE OF GEOMETRY**, containing the first Six Books of Euclid's Elements, methodically arranged, and concisely demonstrated; together with the Elements of Solid Geometry. By D. CRESSWELL, M.A. Fellow of Trinity College, Cambridge. Printed for G. and W. B. Whittaker, 15, Ave Maria Lane, London; and Deighton and Sons, Cambridge. Of whom may be had,

2. **A SUPPLEMENT to the ELEMENTS OF EUCLID**, with upwards of 200 woodcuts. By D. Cresswell, M.A. Second edition, 8vo. corrected and considerably enlarged, price 12s. boards.

3. **AN ELEMENTARY TREATISE ON THE DIFFERENTIAL and INTEGRAL CALCULUS**, by F. L. CROSBY. Translated from the French. With an Appendix and Notes, in one vol. 8vo. price 18s. boards.

In 2 vols. 12mo. price 14s. boards,

**ST. AUBIN**; or, the Infidel.

"Ah, me! the laurel'd wreath that murder rears,  
Blood-nurs'd and water'd by the widow's tears,  
Seems not so foul, so tainted, and so drear,  
As waves the night-shade round the sceptic head!"

Printed for Oliver and Boyd, Edinburgh; and G. and W. B. Whittaker, London.

*Italian Language.*

In 12mo. price 6s. 6d. boards, the third edition of **A COMPENDIOUS and EASY GRAMMAR of the ITALIAN LANGUAGE**; comprising a new and improved classification of the Verbs, and explanatory Rules, with a Syntax annexed to each; revised and improved, with the addition of a series of Idiomatical Phrases, and a Vocabulary of those words which most frequently occur in Conversation. By M. SANTAGNELLO. Printed for G. and W. B. Whittaker; H. Colburn and Co.; and Longman, and Co. Of whom may be had, by the same author,

2. **PRACTICAL EXERCISES upon all the PARTS of SPEECH in the ITALIAN LANGUAGE**, with References to the Grammar. Third edition, with English Notes and Explanations, 12mo. price 5s. 6d. boards.

3. **DICTIONARY OF THE PECULIARITIES OF the ITALIAN LANGUAGE**. In 8vo. price 9s. 6d. boards.

4. **ELISABETTA**; ossia, gli Ballati nella Siberia. Tradotta dal Francese di Madama Cottin; 12mo. 6s. 6d.

5. **RACCOLTA di LETTERE SCELTE**, agli Studiosi della Lingua Italiana; dedicata da Giambattista Rolandi, Maestro di Lingua Latina ed Italiana. In 12mo. price 3s. 6d. bound.

6. **LETTERE d'una PERUVIANA**, da G. L. Deodati; 12mo. price 4s. bound.

In 3 vols. 12mo. price 10s. 6d.  
**HELEN de TOURNON. A Novel.** By MADAME DE SOUBA, author of "Adèle de Soubas," &c. Translated from the French. Printed for Longman, Hurst, Rees, Orme and Brown, London.  
 "We know but two works with which this Novel can properly be compared, the *Princesse de Clèves*, of Madame de Fayette, and the *Mademoiselle de Clermont*, of Madame de Genlis. Without entering into any formal comparison between the two celebrated works and the Novel before us, we shall merely say, that in our opinion, it is in every respect worthy to take its station by these side."—*Edinburgh Review*, No. 66.

In 2 vols. 8vo. price 11. 5s. 6d. with a portrait engraved by Pinner, the third edition, of the  
**LIFE of WILLIAM LORD RUSSELL**, with some Account of the Times in which he lived. By LORD JOHN RUSSELL. Printed for Longman, Hurst, Rees, Orme, and Brown, and J. Ridgway, London. Also just published, in 8vo. price 12s. the 3d edition, of  
**THE LIFE of LADY RUSSELL**, by the Editor of *Mad. de Soubas's Letters*, with Letters from Lady Russell to her Husband, Lord Russell; some Miscellaneous Letters to and from Lady Russell, &c. &c. from the Originals in the possession of the House of Devon.

In 8vo. price 18s. 6d. boards, with a portrait, &c.  
**MEMOIRS of the LIFE of NICHOLAS MOUBIN.** By MARIA GRAHAM, author of a Journal of a Residence in India. Printed for Longman, Hurst, Rees, Orme, and Brown, London; and A. Constable and Co. Edinburgh. Also, by the same author, **THREE MONTHS passed in the MOUNTAINS EAST of SOERABAYA, during the Year 1819**, in 8vo. with 6 plates, price 10s. 6d. boards, and  
**LETTERS on INDIA**, in 8vo. price 14s. 6d.

A new edition, in 3 vols. with 16 additional Sermons, price 11. 4s. boards.  
**SERMONS, on the Nature, Offices, and Character, of JESUS CHRIST.** By the Rev. T. BOWLER, A.M. Printed for Longman, Hurst, Rees, Orme, and Brown, London.

"The spirit of a Christian teacher pervades these volumes, and gives them an interest which the most ingenious illustrations, or the most eloquent periods without that spirit, would fail to impart."—*British Critic*, March, 1812.

The 3d edition, enlarged, in 1 vol. 12mo. price 7s. 6d. plain, or 10s. 6d. coloured.

**CONVERSATIONS on BOTANY**, with twenty-one engravings. The object of this work is to enable young persons to acquire a knowledge of the vegetable productions of their native country; for this purpose the terms of Botany are briefly explained, and a native plant of each class (with a few exceptions) is examined, and illustrated by an engraving; and a short Account is added of some of the principal foreign Species. Printed for Longman, Hurst, Rees, Orme, and Brown, London.

In 2 vols. 8vo. with a portrait, price 11. 1s. in boards.  
**MEMOIRS of the LIFE and WRITINGS of the Right Rev. BRIAN WALTON, D.D.** Lord Bishop of Chester, &c. Editor of the London Polyglot Bible. With Notices of his Conduct in that Illustrious Work; on the Cultivation of Oriental Learning, in this Country, preceding and during their time; and of the authorized English Version of the Bible, to a projected Revision of which, Dr. Walton and some of his Assistants in the Polyglot were appointed. To which is added, Dr. Walton's own Vindication of the London Polyglot. By the Rev. HENRY JOHN TODD, M.A. F.S.A. Chaplain in Ordinary to his Majesty, and Rector of Settrington, County of York. Printed for F. & C. Rivington, No. 55, St. Paul's Church Yard, and No. 3, Waterloo Place, Pall Mall; and Longman, Hurst, Rees, Orme, and Brown, Paternoster Row.

Mrs. Opie's Works.  
 The 2d edition, in 4 vols. 12mo. price 11. 8s. 6d.  
**TALES of the HEART.** By Mrs. OPIE. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, by the same author,  
 1. **NEW TALES**, 4 vols. 12mo. 11. 8s. boards.  
 2. **FATHER and DAUGHTER**, 12mo. 4s. 6d. boards.  
 3. **TALES of REAL LIFE**, in 3 vols. 10s. boards.  
 4. **SIMPLE TALES**, 4 vols. 12mo. 11. 1s. boards.  
 5. **TEMPER**, or Domestic Scenes, 3 vols. 11. 1s.  
 6. **VALERINE'S EVE**, 3 vols. 12mo. 11. 1s.  
 7. **POETRY**, foolscap 8vo. 6s. boards.

Smith's Grammar of Botany.  
 In 8vo. with 21 plates, containing 327 Figures of Plants, and many of their various Parts and Organs, price 12s. plain, or coloured impressions, 11. 11s. 6d. boards.  
**A GRAMMAR of BOTANY**; illustrative of artificial, as well as natural Classification, with an explanation of Junken's System. By SIR J. E. SMITH, M.D. F.R.S. &c. President of the Linnean Society. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, by the same author,  
**AN INTRODUCTION to the STUDY of PHYSIOLOGICAL and SYSTEMATICAL BOTANY**, in two 4th edit. with 16 plates, price 14s. plain, or coloured, 11. 8s. 6d.  
**COMPENDIUM FLORAE BRITANNICAE**. The 2d edition, 12mo. 7s. 6d.

8vo. 7s. 6d.  
**AN INQUIRY into the DOCTRINES of NCESSITY and PREDESTINATION.** By EDWARD COLETON, D.D. Provost of Oriel College, Oxford, and Prebendary of Rochester. Printed for John Murray, London; and J. Parker, Oxford.  
 Handsomely printed, in small 8vo. with ten plates, price 7s. 6d. a new edition of  
**A NEW SYSTEM of DOMESTIC COOKERY**, formed upon Principles of Economy, and adapted to the use of Private Families. Comprising also the Art of Canning, Observations on the Management of the Dairy, and Poultry Yard; Instructions for Home Brewery, &c. &c. Cookery for the Sick, and for the Poor; many very useful Miscellaneous Receipts, and Directions proper to be given to Servants both in Town and Country. To which is prefixed, an Essay on Domestic Economy and Household Management, comprising many Observations which will be found particularly useful to the Mistress of a Family. By A. LADY.  
 "This is really one of the most practically useful books of any which we have seen on the subject. The Lady who has written it, has not studied how to form expensive articles for luxurious tables, but to combine elegance with economy, she has given her directions in a plain sensible manner, that every body can understand; and these are not confined merely to cookery, but are extended to a variety of objects in use in families; by which means the utility of the book is very much increased indeed."  
 Printed for John Murray, Albemarle Street; sold also by every other bookseller in England, Scotland, and Ireland. Of whom may be had, lately published,  
**THE NEW FAMILY RECIPE BOOK.** A new edition, greatly improved, handsomely printed in small 8vo. price 7s. 6d. in boards.  
*Hall on Minors.*  
 Second edition, in 8vo. price 7s. boards.  
**A DESCRIPTIVE, DIAGNOSTIC, and PRACTICAL ESSAY on DISORDERS of the DIGESTIVE ORGANS and GENERAL HEALTH**, and particularly on their numerous Forms and Complications, contained with some acute and judicious Disquisitions, being an Attempt to prosecute the Views of Dr. Hamilton and Mr. Abernethy, and a second edition of the Essay on the Minors, with Additions. By MARSHALL HALL, M.D. F.R.S.E. &c. &c. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, by the same author,  
**CASES of a SERIOUS MORBID AFFECTION**, occurring principally after Delivery, Miscarriages, &c. in 8vo. 4s. sewed.  
**ON DIAGNOSIS**, in Four Parts.---The Phenomena of Health and Disease. Of the Diseases of Adults. Of Local Diseases. Of the Diseases of Children. in 8vo. 16s. boards.  
*Southey's Life of Wesley.*  
 In 2 vols. 8vo. with Portraits, price 11. 6s. boards, the 2d edition of  
**THE LIFE of WESLEY, and the RISE and PROGRESS of METHODISM**, by ROBERT SOUTHEY, Esq. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, by the same author,  
**POETICAL WORKS**, 14 vols. 8vo. 51. 16s. 6d. boards.  
**HISTORY of BRAZIL**, 3 vols. 4to. with a Map, price 71. 15s. boards.  
 In one thick vol. foolscap 8vo. 10s. 6d. boards.  
**THE MOUNTAIN BARD**: consisting of Legendary Ballads and Tales. By JAMES HOGG, the Ettrick Shepherd. The third edition, greatly enlarged. To which is prefixed, *A Memoir of the Author's Life*, written by himself. Printed for Oliver and Boyd, Edinburgh; and G. and W. B. Whittaker, Ave Maria Lane, London.

Coat's Marborough, Octavo.  
 In 6 vols. 8vo. with a Map. Atlas of Plates, price 51. 5s. 6d.  
**MEMOIRS of JOHN DUKE of MARLBOROUGH**, with his Original Correspondence, collected from the Family Records at Blenheim, and other authentic Sources. By WILLIAM COXE, M.A. F.R.S. F.S.A. Archdeacon of Wilts, and Rector of Remerton. Printed for Longman, Hurst, Rees, Orme, and Brown, London. Of whom may be had, by the same author,  
**A HISTORY of the HOUSE of AUSTRIA**, from 1218 to 1792, 5 vols. 8vo. 31. 13s. 6d. boards.  
**MEMOIRS of the KINGS of SPAIN of the HOUSE of BOURBON**, 5 vols. 8vo. 31. boards.  
**MEMOIRS of SIR R. WALPOLE**, 4 vols. 8vo. 21. 2s.  
**MEMOIRS of HORATIO, LORD WALPOLE**, 3 vols. 8vo. 11. 6s.

Anecdotes of the Royal Family.  
 The 2d edition, in two 8vo. price 6s. 6d. boards.  
**LETTERS from Mrs. DELANY (Widow of Doctor Patrick Delany), to Mrs. FRANCIS HAMILTON**, from the year 1776 to the year 1787; comprising many unpublished and interesting Anecdotes of their late Majesties, and the Royal Family. Now first printed from the Original Manuscripts.  
 "Little circumstances show the real Men, better than things of greater moment."—*Addison*.  
 Printed for Longman, Hurst, Rees, Orme, and Brown, London.

Handsomely printed, in 2 vols. royal quarto, embellished with portraits and other engravings by the first Artists, price 11s. 6s. 6d.  
**MEMOIRS of JOHN EVELYN, Esq.** the celebrated author of *Sylva*, &c. Written by himself. Edited by WILLIAM BRAY, Esq. Fellow and Treasurer of the Society of Antiquaries, &c. This extremely curious and interesting work, is printed from the original MSS. in the Library at Wotton. It comprises his diary, with observations on men and manners, the politics, literature, and science of his age, during his travels in France and Italy; his residence in England towards the latter part of the Protectorate, and his connexion with the courts of Charles II. and the two subsequent reigns, interspersed with a vast number of original Anecdotes, of the most celebrated persons of that period. To the Memoirs are subjoined original Letters from Sir Edward Nicholas, Secretary of State to Charles I. during some important periods of that reign, with the king's answers: also selections from the correspondence of John Evelyn, and numerous letters from Sir Edward Hyde (Lord Chamberlain) to Sir Edward Nicholas, and to Sir Richard Brown, Ambassador to France, during the exile of the British Court. Printed for Henry Colburn and Co. Conduit Street.

A new edition, comprised in 3 vols. 8vo. price 31s. of  
**THE HERMIT in LONDON**: or Sketches of English Manners.  
 "Tis pleasant through the loop-holes of retreat, To peep at such a world as we see there."  
 Of the great Babel, and not feel the crowd." Cooper.  
 A few copies of vols. 4 and 5, which complete the first edition, may still be had separately, price 12s. Also by the same author,  
**THE HERMIT in the COUNTRY**, 3 vols. 18s. Printed for Henry Colburn and Co. Conduit Street.

Preparing for Publication,  
**PRACTICAL ECONOMY**; or, Hints for the Application of Modern Discoveries to the purposes of Domestic Life. Printed for Henry Colburn and Co. Conduit Street.  
 Preparing for Publication,  
**ITALY**. By LADY MORGAN. Printed for Henry Colburn and Co. Conduit Street.

Preparing for Publication, in 8vo.  
**THE UNIVERSE**, A Poem. By the Rev. ROBERT MATURIN, author of *Bertram*, &c. Printed for Henry Colburn and Co. Conduit Street.

**THE VAMPIRE**, A Tragedy, in Five Acts, is just published by C. & J. Ollier, Vere Street, Bond St.

In the month of April will be published, in 3 super-royal octavo volumes, price 31. 9s. in boards.  
**A BIBLIOGRAPHICAL, ANTIQUARIAN, and PICTURESQUE TOUR in FRANCE and GERMANY**. By the Rev. T. F. BIDDIE, author of an Introduction to the Knowledge of rare and valuable Editions of the Greek and Roman Classics; of the Topographical Antiquities of Great Britain; of the Bibliomania, a Bibliographical Repository; of the Bibliotheca Spectatorum, or the Library of the Bibliophile; of the early printed Books in the Library of Earl Spencer; and of the Bibliographical Decameron. The first Volume of the Tour will contain an account of some of the Libraries and Architectural Antiquities of Normandy; the second, of the MSS. and printed Books in the chief public Libraries at Paris; the third, of the Bibliotheca Spectatorum, or the Library of Earl Spencer; and of the Bibliographical Decameron. Each Volume will, however, contain some curious particulars respecting the manners, customs, and state of Literature, in the several countries visited. The whole will be illustrated with upwards of One Hundred Copper-plate Engravings, by Engravers of the first eminence, from the Drawings of Mr. George Lewis; an Artist, who accompanied the Author expressly for the purpose of exercising his pencil, and whose performances, about to be presented to the public for the first time, cannot fail to place him in a very high department of his profession. These Embellishments will consist of Views of Cathedrals, Churches, picturesque objects in Nature, and curious remains of Antiquity and Art; Historical Portraits (never before engraved), and beautiful specimens of art from illuminated MSS. at Paris and Vienna; as well as Portraits of living Characters of celebrity upon the Continent.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

Handsomely printed, in 2 vols. royal quarto, embellished with portraits and other engravings by the first Artists, price 11s. 6s. 6d.

**MEMOIRS of JOHN EVELYN, Esq.** the celebrated author of *Sylva*, &c. Written by himself. Edited by WILLIAM BRAY, Esq. Fellow and Treasurer of the Society of Antiquaries, &c. This extremely curious and interesting work, is printed from the original MSS. in the Library at Wotton. It comprises his diary, with observations on men and manners, the politics, literature, and science of his age, during his travels in France and Italy; his residence in England towards the latter part of the Protectorate, and his connexion with the courts of Charles II. and the two subsequent reigns, interspersed with a vast number of original Anecdotes, of the most celebrated persons of that period. To the Memoirs are subjoined original Letters from Sir Edward Nicholas, Secretary of State to Charles I. during some important periods of that reign, with the king's answers: also selections from the correspondence of John Evelyn, and numerous letters from Sir Edward Hyde (Lord Chamberlain) to Sir Edward Nicholas, and to Sir Richard Brown, Ambassador to France, during the exile of the British Court. Printed for Henry Colburn and Co. Conduit Street.

A new edition, comprised in 3 vols. 8vo. price 31s. of  
**THE HERMIT in LONDON**: or Sketches of English Manners.  
 "Tis pleasant through the loop-holes of retreat, To peep at such a world as we see there."  
 Of the great Babel, and not feel the crowd." Cooper.  
 A few copies of vols. 4 and 5, which complete the first edition, may still be had separately, price 12s. Also by the same author,  
**THE HERMIT in the COUNTRY**, 3 vols. 18s. Printed for Henry Colburn and Co. Conduit Street.

Preparing for Publication,  
**PRACTICAL ECONOMY**; or, Hints for the Application of Modern Discoveries to the purposes of Domestic Life. Printed for Henry Colburn and Co. Conduit Street.

Preparing for Publication, in 8vo.  
**THE UNIVERSE**, A Poem. By the Rev. ROBERT MATURIN, author of *Bertram*, &c. Printed for Henry Colburn and Co. Conduit Street.

**THE VAMPIRE**, A Tragedy, in Five Acts, is just published by C. & J. Ollier, Vere Street, Bond St.

In the month of April will be published, in 3 super-royal octavo volumes, price 31. 9s. in boards.  
**A BIBLIOGRAPHICAL, ANTIQUARIAN, and PICTURESQUE TOUR in FRANCE and GERMANY**. By the Rev. T. F. BIDDIE, author of an Introduction to the Knowledge of rare and valuable Editions of the Greek and Roman Classics; of the Topographical Antiquities of Great Britain; of the Bibliomania, a Bibliographical Repository; of the Bibliotheca Spectatorum, or the Library of the Bibliophile; of the early printed Books in the Library of Earl Spencer; and of the Bibliographical Decameron. The first Volume of the Tour will contain an account of some of the Libraries and Architectural Antiquities of Normandy; the second, of the MSS. and printed Books in the chief public Libraries at Paris; the third, of the Bibliotheca Spectatorum, or the Library of Earl Spencer; and of the Bibliographical Decameron. Each Volume will, however, contain some curious particulars respecting the manners, customs, and state of Literature, in the several countries visited. The whole will be illustrated with upwards of One Hundred Copper-plate Engravings, by Engravers of the first eminence, from the Drawings of Mr. George Lewis; an Artist, who accompanied the Author expressly for the purpose of exercising his pencil, and whose performances, about to be presented to the public for the first time, cannot fail to place him in a very high department of his profession. These Embellishments will consist of Views of Cathedrals, Churches, picturesque objects in Nature, and curious remains of Antiquity and Art; Historical Portraits (never before engraved), and beautiful specimens of art from illuminated MSS. at Paris and Vienna; as well as Portraits of living Characters of celebrity upon the Continent.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.

The Work is printed in the first style of typographical elegance at the Shakespeare Press. The Plates, on the completion of the desired number of impressions, will be rigidly destroyed. All the smaller Engravings, will be better, which accompany the text, will be worked off upon India paper, in every copy of the work. The whole of the large paper, and more than half of the small paper copies, are engaged. The work will never be reprinted. Subscriptions are received by the Author (post paid) at Kensington; and by the following Booksellers, Messrs. Murray, Payne, and John Murray, London; Messrs. Rees, and Co.; John and Arthur Arch; R. H. Bury; Robert Triphook; and John Major.